TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVI., NO. 1,184. NEW YORK: SATURDAY, AUGUST 31, 1901. PRICE TEN CENTS.

Photo by Otto Frank, N. Y.

JAMES K. HACKETT,

As Don Cæsar de Bazan.

THE MATINEE GIRL.

I hate to have the season begin until the first chill has touched the roof-gardens. In the first place, we have been having such long drawn out Summers that many of the early first-nights are uncomfortably hot and lack the enthusiastic swing and *verve* that come upon an audience later in the year when the frost is on the pumpkin.

It is hard on the actors who have to go about in uncomfortable wigs and make-ups trying to be heroic and noble and affectionate and all sorts of things that nobody wants to be in Summer time.

It is hard on the audiences, most of whom have come in from out of town places, where they have grown used to evenings out of doors and who are oppressed by the atmospheric conditions.

I think myself it's better to err on the other side and defer the opening nights until a time when perspiration isn't such a factor in one's aspiration.

Of course the vacation weeks are all a pecuniary expenditure to dramatic people, from the managers to the stage-hands. Scene painters and authors are the only slaves of the stage who have to work in Summer time.

At least that is the theory. But just now, while all the September magazines are coming out with pictures of Miss Footlights resting at the sea shore and Mr. Chewrag yachting at Narragansett, any number of stars are rehearsing with their companies in musty theatres, where even the fresh air is at a premium.

No people in the world have to work harder for success than the people of the stage. And yet this is contrary to the general impression that outsiders have of actors.

The song of the shirt must have been symbolical and really referred to actors during rehearsal weeks instead of seamstresses, whose work isn't half so hard as the poet tried to make it out.

I often wonder if what Hood was driving at wasn't to abolish shirt wearing. In the lines where he says:

> Oh, men with sisters and wives,
> It's not the linen you're wearing out,
> But human creatures' lives.

He must have had some such thought.

I heard a heartless editor say one day that it was a good thing that Hood didn't live long enough to write the Song of the Undershirt as a sequel to the first dolorous plaint.

But it's a fact that in almost every trade and vocation and profession, from sky-piloting to bricklaying, workers slacken up during the warm weather and let things slide along.

But it's just then the actor gets busy. He may steal a week or two early in the season and get photographed in all sorts of sylvan postures, looking at the moon with the expression of a cow, or holding a fish pole or a rake as though it was a Roman spear, but that's about all in the way of vacation that comes in the way of the actor-man.

But the actor who misses a chance to get some sort of a view on the Summer vacation life and those who live it loses an opportunity for type study that cannot be equaled.

In city boarding places people are repressed more or less, somewhat suspicious and, above all, highly respectable. In the country and by the sea there is a reckless exuberance of conduct that is recognized as the correct Summer boarder attitude.

The woodpecker tapping the hollow beech tree isn't a circumstance to the piazza meetings of knockers at all the resorts at the close of this merry month of August.

They get tired of the places and the people and themselves and the scenery and begin to warble of their own happy firesides, not realizing that the town in August is always musty fusty and impossible, and that any place outside of its limits is better than the city.

But the boarders have their troubles, there is no denying that. And so do the landlords. From the haughty seaside hotel proprietor raking in five dollars a day from each person under his roof to the man with the hoe, getting five per week, they all know what it is to keep a smiling front and manage the *chef* and the maids and the farm hands, without which persons things have to stop.

Most of the woes that Summer boarders put up with they seek. But trouble is thrust on the Summer landlord, for the city people find him out and put their shekels in his hands and then begin to demand more things than they could expect to get for five times the money in town.

I think the most pathetic cases are those of the people of moderate means who have saved up money for a vacation and are bound within certain limits of expenditure. Many of these misguided vacationists will choose a place miles away from their town residing place, will buy a return ticket, and if things do not suit them at their retreat by hill or shore, why they are doomed to stay for the week or two weeks allotted and there is no escape from it.

Folks who pick out their Summer resting place from an advertisement and a photograph deserve all that's coming to them. Yet hundreds of people do it every year. And they put in their vacations roasting the place, and all Winter, if you mention Summer, they curl their lips cynically and say that home is best.

People who write and act and compose music and juggle with electricity are apt to be sadly disappointing when you are up against them.

I don't mean all, for there are exceptions; but it is the tendency of celebrity of any kind to tend to a pose in hair, clothes and manners, and you may listen to hear the throbbing chords of life sound in conversation or look out of the eyes of genius in many walks only to receive several distinct shocks.

So when I came upon Mrs. Margaret Sangster in her Summer resting place in the mountains, for once it was possible to say that here was a personality and face and voice and manner that accorded delightfully with the words that the authoress has been writing for years.

Mrs. Sangster has written for women and to women. For many years she edited a household weekly devoted to women's interests. Her verses have always been of the sort that are read at firesides to children and to grown folks whose hearts have been tuned to life's serious side.

White-haired, serene and happy-eyed, she gives the impression of one who has mastered many of life's problems, whose insight into things is keen and clear, but never unkind.

We women who get away from pie-making into the more gentlemanly pursuits of life are apt to lose one attribute—serenity.

Many of us are only bundles of nerves and impulses tied in a bow knot. And if that knot ever gives you begin to hear of us in the newspapers doing all sorts of advanced stunts, and then we become impossible as women.

Max O'Rell and George Moore have the proper appreciation of woman when she puts pie crusts behind her and reaches out for laurels instead of new bonnets.

They are the only two men who haven't idealized the women they write of, from Shakespeare down to Howells. The Frenchman writes essays about them and the Englishman analyses them and puts them in novels much as an entomologist fastens a strange bug to the wall with a pin.

The best thing about an essay is that one rarely attempts to write a sequel to it. When George Moore gave "Evelyn Innes" to the world he presented us with a morbid but interesting young woman.

And at the end of the book, when he left his heroine faltering between the convent and the world, it was an artistic situation puzzling in its mystery as the query of the Lady and the Tiger.

But in "Sister Teresa" the beautiful Evelyn Innes becomes very much of a bore. Her self-analysis and her waverings turn the novel into a mental dissecting table and you read on and on until you feel like Mr. Edwin Foy looks when he sings in The Strollers of the man who was "tired, oh! so tired!"

When you read the first book you can see material for a good play with a good motive and a climaxless ending. When you get through the second you begin to wonder if it wasn't written to order.

Julie Opp has put behind her the joys of the Waldorf, the Holland and the Hoffman House and has willed to become a humble Carnigger of Carnegie Hall.

Somehow it has become the proper thing to be a Carnigger. It gives one a sort of stained-glass atmosphere. Clyde Fitch was one for a number of years before he built his house, and any number of musical, literary and artistic geniuses have fostered their talents on the table d'hote breakfasts and dinners served in the big dining-room that all true Carniggers patronize.

But there are lots of theatrical people who abjure the hotels. Julia Arthur goes to the *Life* Building when she is playing a run in town, and when the elevator sometimes gets out of order she rages in tragic fury up and down the suite and rattles the grating around where the elevator should be but is not, like a modern Ophelia.

Ethel Barrymore and Maude Adams are so unaccustomed to hotels that they wouldn't know a press button if they saw one. They'd imagine it was an ornament of some kind, the dear girls!

Cissie Loftus has been known to stop at a hotel at Old Point Comfort, but even then she didn't like it and sat on the dock and fell asleep and then fell in the water. This was before she was knocked down by a milk wagon, poor child!

But there are a whole lot of these girls that hate hotels and go in for home cooking and a quiet life.

May Irwin keeps house and there are as many colored maids at large that will tell you they lived with Miss Irwin as there are masseurs that rubbed Lillian Russell or models that posed for Gibson. The woods are full of them.

I had one of the May Irwin maids for a brief, beautiful week recently and life began to take on a radiant rose color.

I was getting cooking that May Irwin had taught and the kind of dusting that May Irwin insisted on. My hair was brushed twice a day because May Irwin's was, and I had tea brought to my bedside each morning because May Irwin had it.

One day as I was feasting on creamed chicken *à la* Irwin I said timidly and trying to conceal the joy I felt in my new possession: "And how was it, Curacoa, that you came to leave Miss Irwin when she taught you all these beautiful things, such as creamed chicken?"

"Oh—she went away to the country. But she's comin' back—! Oh, yes indeed!"

A few days later Curacoa came in and told me that she regretted to say that her husband had eloped with another girl and she was obliged to let her life work go while she chased him up. Then she disappeared with a promise to return after she had had vengeance on the erring spouse.

Next day I picked up a newspaper which said: "Miss Irwin returned to town yesterday and went directly to her city house."

At once I realized that Curacoa was lost to me forever! No more hair brushings or tea or creamed chicken *à la* Creole. That'll be about all!

THE MATINEE GIRL.

PRIMROSE DAISIES WIN AT BASEBALL.

The members of the Primrose and Dockstader's Minstrels recently organized two baseball nines, styled respectively the Primrose Daisies and the Dockstader Pansies. At Woonsocket, R. I., one day last week the teams played a game that resulted in a score of 8 to 4 in favor of the Daisies. Manager James H. Decker thereupon organized a third team, called the Stage Braces, and challenged the Daisies. The match was played at Putnam, Conn., and the Daisies were again winners, vanquishing their opponents 18 to 6. It is said that the Daisies are now considering the possibility of arranging an exhibition game with the winner of the National League pennant.

JUVENILE OPERA COMPANY COMING HERE.

Unique among the world's theatrical organizations is Pollard's Australian Lilliputian Opera company, that is shortly to begin a tour of this country. Though to Americans it is practically an unknown quantity at present, the company has been in existence twenty-two years, and has probably held the record for the number of miles traveled during its career. The company is not, as one might think from its name, composed of dwarfs or midgets. Its members are children, whose ages range from seven to thirteen years. They are trained under a remarkably thorough and careful system, and appear in an extensive repertoire of comic operas and musical comedies. In Australia, where the headquarters are located, it has had many years of success, and a similar verdict has been rendered by the theatregoers of the many other countries in which the little singers have appeared.

A. H. Pollard, one of the managers of the company, arrived in the city recently to make arrangements for the organization to appear in this country. He decided to place the business conduct of the tour in the hands of Shipman Brothers, and contracts to that effect were signed on Tuesday. On Thursday Mr. Pollard left for San Francisco to await the arrival of the company, that will sail from Australia next week.

Just before Mr. Pollard's departure a Mirror man had a short talk with him and learned something of the company, its history and the method by which it is conducted. The story is of special interest, since the Pollard company is unlike any other band of players in the world.

"The company," Mr. Pollard began, "has been in existence continuously since 1879, when it was formed by my father, J. J. Pollard. Our family was at that time a large one, and my father conceived the idea of giving children's musical performances in which only Pollards should participate. The plan proving successful, was elaborated, more pretentious works were attempted, the company was increased in numbers and the Pollard Opera company was a fact. As I say, it has existed continuously since then and has had always a reputation that I am proud of. It is technically and actually an educational institution. The children are trained, of course, with a special view of giving them a proficiency in music and acting, but the studies of a common school education are not neglected. When a child joins us a contract is signed with its parents or guardians by which we agree to educate the child, and we do it. A schoolmaster travels with the company, and the children attend classes every morning. The little people are as happy and contented a lot as you would wish to see. They have advantages over other children in being able to study from actual observation many strange countries and people. Their minds being young and plastic, they learn their roles readily and remember a large number of parts without difficulty. The children are first trained at our headquarters in Melbourne and then graduate into the company, where they remain until they are past thirteen. Of course, the *personnel* of the company is constantly changing in consequence of the departure of the older members. These graduates, if they continue on the stage, usually develop into adult actors of prominence. Many of the best known light opera singers in Australia have been in our ranks as children.

"As a proof that the children are well taken care of I may tell you that there never has been any complaint of ill-treatment, nor any objection on the part of municipal or other authorities to their performing. In Melbourne, for instance, where the law regarding the employment of children is very severe, a special license was issued permitting our company to give performances.

"Besides many tours through Australia the company has visited India twice, and also has played in China, Japan, the Philippines, South Africa, Java, Honolulu, New Zealand and other places. The engagements have been sometimes of unusual length, as in the case of Johannesburg, where we played eight months in two years. Our repertoire is a long one and is being increased frequently by the addition of recent successes. At present the company appears in The Geisha, A Gaiety Girl, In Town, The Mikado, The Belle of New York, The Lady Slavey, The Pirates of Pensance, Pinafore, Dorothy, Paul Jones, La Mascotte, The Princess of Trebizonde, Gentleman Joe, The Chimes of Normandy, and Boccaccio. Quite a list for the little people, is it not? But you'd be surprised at the way in which they render these works. Some of our principals, to my thinking, put far older and more experienced actors to shame. Each production has a full equipment in the way of scenery and costumes. The gowns in The Geisha were purchased by us in Japan, a fact that gives a bit of additional reality to the performance."

Mr. Pollard showed The Mirror man several volumes of press notices from all the countries the company has visited, and there was not one of them but was couched in terms of praise. A batch of photographs showed the children, individually and collectively, in character and out. Some of the press notices spoke of the work of Mr. Pollard, who back in 1882 was a member of the company himself. He was then "Little Arthur Pollard."

JAMES K. HACKETT'S NEW ROLE.

The first page of this issue of The Mirror bears a reproduction of the best photograph that has been made of James K. Hackett in the character of Don Cæsar, in the new play by Victor Mapes, entitled Don Cæsar's Return. Although Mr. Hackett has appeared in a number of romantic parts he has never essayed one that offered the opportunity for broad, vigorous, and at the same time thoughtful, acting as does Don Cæsar. In order to mount the play more picturesquely and at the same time accurately the dramatist and the actor have changed the period of action from the reign of Carlos II to that of Carlos I. In other respects the play follows closely the original story, the love interest being developed more strongly than in most of the Don Cæsar plays. Mr. Hackett has been to great pains to costume and make-up the character attractively and accurately. The hat shown in the picture, and which Mr. Hackett will wear in the production, is the one that was worn by Charles Fechter when he played the role. Mr. Hackett will open his season at Albany on Aug. 29, and will begin his engagement at Wallack's Theatre on Sept. 3.

PROFESSIONAL DOINGS.

Photo by C. H. Hayes & Co., Detroit, Mich.

The portrait above is that of Lelia Wolstan (Mrs. Walker Whiteside), as the Princess Sylvia in Heart and Sword. Miss Wolstan was a member of the late Augustin Daly's company, playing Phœbe in As You Like It and also appearing in The Cabinet Minister and The Taming of the Shrew, and as Carey in A. M. Palmer's production of Alabama. In 1893 Miss Wolstan became a member of Mr. Whiteside's company, and since that time has appeared as Ophelia, Portia, Desdemona, Julie, Katharine, Lady Anne, Paulina, Beatrice in The Red Cockade, and Madeline in Eugene Aram. Her latest success has been won by her charming and delightful portrayal of the Princess Sylvia in Heart and Sword, supporting Mr. Whiteside, under the direction of Shipman Brothers.

Walter Floyd has engaged Leon Williams to take charge of A Homespun Heart. The season will open at Troy Sept. 2.

Pierre Key, of the Chicago *American*, has been engaged as business-manager for Herbert Kelcey and Effie Shannon.

The engagement is announced of Irving Brooks and Bessie Treworgy, a Boston society girl.

Annie Isadore Martin and Charles Irving Schofield were married at Orleans, Mass., Aug. 17.

Nellie Yale extended her special engagement with Foxy Grandpa to two weeks in order to appear with the company in Buffalo. After a week there, during which Miss Yale received many complimentary notices, she returned to New York.

Robert S. Tanner, the aged gentleman who was recently killed by an automobile in this city, was not the father but the foster-father of H. S. Tabor, the actor. Mr. Tabor's own father was an officer in the British army, and was killed in battle in India many years ago.

James L. Carhart, the old Shakespearean actor who appeared with Richard Mansfield in Henry Fifth last season, returned to New York last week after having passed a delightful Summer vacation in Michigan and at Gloucester, Mass. He will again be a member of Mr. Mansfield's company this season.

Maude Lambert sailed for Europe last week to take a several weeks' course of vocal study in Paris.

The Castle Square Opera company's season at the Broadway Theatre will open Sept. 14 instead of Sept. 16, as had been announced. Aida will be the first bill.

The Germania Theatre will open Sept. 14 with The Land of the Free, a new play by Adolph Philipp.

Louise Perine Lucas (Mrs. Wilfred Lucas) and her son, Irving Lucas, leave this week for a year's sojourn in California.

Selene Johnson, who has made an extensive tour of England, France, Italy and Switzerland during the Summer, sailed from Liverpool on the *Campania* Saturday.

Burglars entered the home of Clara Morris at Yonkers, N. Y., Aug. 19, and stole a quantity of valuable silverware.

Ludwig Englander, D. Frank Dodge, and W. C. Cubitt, holding claims aggregating $8,701 against George W. Lederer, began proceedings last week in the United States Circuit Court to have Mr. Lederer declared a bankrupt.

An automatic fire extinguisher on the stage of the Knickerbocker Theatre got gay last Wednesday and sent a small sized deluge over the stage, drenching some of The Strollers company.

The stockholders of the Broadway Theatre Company, a body that has been dormant for a number of years, met last week and formally voted to dissolve the corporation.

A daughter was born to Mr. and Mrs. J. Frank Ely (L. Florence Harvey), in this city, Aug. 20.

A divorce has been granted to Ruth Chandler from her husband, George H. Gorham, non-professional.

Carroll, the whistler, a little California girl who is said to have made a hit on the Pacific Coast, arrived in this city last week.

Mrs. George W. Barnum is seriously ill at Haworth, N. J., where she has been visiting friends.

Joseph Arthur is now at work completing his new Florida drama and has decided to name it Kis-sim-mee. If negotiations now in progress are concluded satisfactorily the play will be produced by Jules Murry this season.

The John McCullough Dramatic Club, of Newark, N. J., will present Past Redemption in that city Oct. 28.

Charles E. Hart, musical director, is rehearsing with A Common Sinner.

Sadie Ethel Schuman has been seriously ill at her cottage, Lake Massabesic, N. H. She and Helene Du Carte will leave Dec. 1 on a trip to Los Angeles, Cal., where they will spend the Winter.

Two famous press agents, George E. Cross, late of Florodora, and Charles B. Bradford, formerly of the Herald Square, have combined to project a publicity bureau, with offices in the Knickerbocker Theatre Building.

Charles E. Blaney will produce Marie Wellesley Sterling's play, Only a Shop Girl, in October.

Charles Barron, the well-known old tragedian, who played with Booth for many years, has been engaged to play the role of Dean Swift, supporting Mrs. Le Moyne in Charles Henry Meltzer's new drama, The First Duchess of Marlborough.

Virginia Buchanan, of James K. Hackett's company, was severely injured last Wednesday by falling from a moving trolley car. Though suffering considerably from her bruises she returned to her work at rehearsals on Friday.

IN OTHER CITIES.

KANSAS CITY.

The season at the Grand Opera House will open 25 with A Modern Crusoe, formerly played by Roland Reed, and with Thomas Q. Seabrooke and Isabelle Evesson in the present cast, supported by Lynn Pratt, Alvin Lapham, Leighton Lotch, C. Harry Robertson, Arthur Magill, L. F. Hicks, Daniel James, Otis Lawrence, William Tucker, Joseph Douglass, Mrs. Mary Myers, Elizabeth Stewart, and Mabel Pond. Scenery and properties have begun to arrive, and the co. will do its final rehearsing under Mr. Rosenfeld's direction, and who will probably arrive from New York 23. Managers Woolery and Judah announce the following as a partial list of attractions already booked: Harry Glazier, Ole Hopkins, Chauncey Olcott, Weed and Velsa, Primrose ad Dockstader's Minstrels, In Old Kentucky, The Runaway Girl, and others. The executive force of the house remains unchanged, and is as follows: Hopkins and Judah, managers; J. R. Ratcliffe, treasurer; Tom Mason, assistant treasurer; Owen Brierley, doorkeeper, and Ben Rosenthal, advance agent.

Manager E. S. Brisbam, of the Gillis, announces A. J. Wilt as his business-manager, with I. H. Sparks, as treasurer, assisted by W. H. Piper. This house will play week stands of road cos. only, and will not return to the stock co. system of last season's closing weeks. It opens Aug. 24 with Human Hearts, to be followed Sept. 1 by The Village Parson.

The Orpheum Theatre, which opens under Manager Lehman Sept. 15, promises better things than ever for the coming season, and calls attention to the strengthening of the circuit by the addition of the new Orpheum, soon to be opened at New Orleans. Mr. Lehman, who has been in California all Summer, returns this week, and active arrangements for the opening will then take place.

The first call for rehearsal of the Woodward Stock is for Monday, Aug. 26, the play being Aristocracy, to be put on the week of Sept. 1, and to be followed by The War of Wealth 8-14. On Saturday afternoon, Aug. 24, Manager Woodward will send up from the roof of the Auditorium twenty toy balloons, attached to each being a season ticket to the theatre. This is a new form of advertising for Kansas City, but should certainly prove a popular one.

A fine list of plays is projected for the year, among them being At the White Horse Tavern, The Adventure of Lady Ursula, The White Heather, Captain Lettarblair, Catherine, Fedora, La Tosca, Gismonda, Cleopatra, Because She Loved Him So, Never Again, and others of a like kind.

It is still the Banda Rossa at Fairmount Park, and people continue to flock to hear it. A careful estimate places last week's attendance at 100,000. The "Kansas City Spirit" March is on sale at the music stores, and the demand is, of course, immense. Serrestino is writing an opera, that he expects to complete within a year. The libretto is by Giacosa, who wrote the book for Puccini's La Boheme. The band will play at Fairmount one more week, 18-25.

The Travers-Vale Stock co. in the theatre at Electric Park continue to make a good impression and large audiences are the rule. The offering this week is "Strolling Players," and like the others presented is by Travers-Vale.

The Geissler-Hirshorn Troupe of Tyroleans are singing well at the German Village, and Pierce and Rosslyn are acceptable holdovers.

Troost Park is playing a return date of the Passion play pictures to the usual big crowds. The manipulation of the pictures has been much improved.

The Willis Wood will be opened Jan. 1, by Henry Irving and Ellen Terry. This is the first and only booking announced, and is of course subject to the theatre's completion, which is still by no means sure. Important contracts are yet to be let, and little actual work is being done at present.

Local managers and others interested in bill boards have been on the qui vive for the past few days. An ordinance was introduced into the lower house of the City Council reducing the height of these theatrical necessities from ten to five feet, and but for the prompt and energetic action of the Managers' Association the bill would doubtless have passed. Managers Woodward, Judah and Brigham were on hand with the association's attorney, however, and soon convinced the "City Fathers" that five-foot bill boards would not be practicable for theatrical advertising, and would cause great hardship to all amusement enterprises in the city. "Many companies," Mr. Woodward said, would not come to Kansas City at all if they could not be so announced." As a matter of fact, the Managers' Association about this time last year, abolished window paper and the cutting down of the bill boards would force them to return to this form of advertising, which they are not anxious to do. The ordinance has now, however, been effectually shelved, and no further trouble is expected.

FRED CAMPBELL.

JERSEY CITY.

Everything is bustle and bustle at the three local theatres. The Bijou opens 24 and Academy of Music and Bon Ton Sept. 2.

The Academy of Music looks spick and span for the opening Sept. 2. Manager Frank E. Henderson has been here for two weeks superintending the workmen. The exterior has been painted, the lobby and box-office newly papered, the interior touched up and cleaned, and the dressing-rooms thoroughly overhauled. The Cherry Pickers will open the season 2-7, followed by The Road to Ruin 9-14. Manager Henderson has a number of popular attractions booked, and he anticipates a prosperous season.

Colonel John W. Holmes will inaugurate his fourth season at the Bijou Theatre 24, when Howard Hall opens in his new play, The Man Who Dared, for nine performances. The entire exterior and interior of the theatre has been renovated and the house presents a fine appearance. Harry Hogan returns as treasurer, assisted, as usual, by Henry Nelmes. The Penitent 9-14. Colonel Holmes has an excellent array of attractions booked.

Treasurer Harry Hogan, of the Bijou Theatre, has recovered from the surgical operation performed upon him a month ago.

Victor Morley, of this city, has signed to play leading comedy roles with the Vendome Theatre Stock co. at Nashville, Tenn.

Walter D. Greene, of this city, has signed with Louis Mann and Clara Lipman.

William Kendall and William Quirk, of this city, will be members of the Battles of All Nations co. when it leaves this city, where rehearsals have been held.

William Gough, of this city, has been engaged for the Morgan Wife.

Julia Varney has signed with the Grand Opera House Stock co., Pittsburg, and Lillian Wright goes with Amelia Bingham.

Colonel Holmes is so well pleased with the stock co. experiment that he will repeat the same at the end of the present season.

Ten Nights in a Bar Room was to receive its first presentation here, but plans have been altered.

A number of Jersey City Elks visited one of their members, George W. Sammis, in New York 20.

Emily Maynard (Mrs. George W. Sammis) has decided to remain in New York with her husband this season, instead of playing on the road.

Milton Maythaler, of this city, who is known professionally as Wilton Taylor, and who during the past season was with the Corse Payton Theatre co., Brooklyn, has signed as leading heavy man of the Grand Opera House Stock co., Pittsburg.

Lulu Stillman, who was on the road with the Metropolitan Stock co. last season, has been visiting relatives in this city during the Summer.

John H. Bones will be the new treasurer at the Academy of Music this season. Manager Henderson is paving the way to give himself a chance to steal away occasionally at night and Treasurer Bones will fill his place. All the old attaches return, with Will Moran, advertising agent and chief door-keeper, T. W. Peterschen, orchestra leader, and Vandergrift Hardcastle, chief usher.

WALTER C. SMITH.

ST. PAUL.

The Criterion Stock co. closed a most successful Summer season at the Metropolitan Opera House 24. The bills the last week were Nell Gwynne, The Two Orphans, and Under Two Flags. The creditable presentation of Nell Gwynne delighted large and appreciative audiences. The play was well staged and handsomely costumed. May Buckley gave a pleasing and interesting portrayal of the title-role. In the first act she was exceedingly clever, her comedy was spontaneous and good. An enthusiastic curtain call rewarded her efforts. George Irving's Charles II was a commendable portrayal. He carried the part with a jaunty, indolent grace, characteristic of that merry monarch. Mr. Irving is always conscientious and artistic in his work. He has repeatedly shown his fitness to play leading parts, and Manager Scott, recognizing his capability, has placed him in the leading roles for the last three weeks. Kate Jackson as Mrs. Snowdrop, and Harry Jackson as the Duke of Rochester, did full justice to their roles. Maude Turner Gordon as the Duchess of Portsmouth played with dignity and expression. Anna Scaif was pleasing as Lucy Wells. Charles E. Inslee was excellent as the Duke of Buckingham, as was Hugh Mackaye as Lord Buchurst. Victor de Silke was a clever Mr. Betterton. Harry Burkhardt handled the part of Charles Hart creditably. Robert Folsom as Douglas Haynes did commendable work, and the rest of the cast was satisfactory. The admirable presentation of a varied repertoire by the Criterion co. drew unusually large patronage throughout the engagement. The excellent stage direction and acting of Harry Jackson made him a pronounced favorite with St. Paul audiences. Lovers' Lane 25-31. Chauncey Olcott Sept. 1-7.

The Night of the Fourth will be the opening attraction at the Grand Opera House 25-31. Manager Theodore L. Hays has made some extensive improvements in the theatre for the coming season. The extension of the carriage balcony, costing over $2,000, is a most artistic and convenient arrangement; also 1,000 additional electric lights have been installed, and the theatre has been extensively renovated. The stage improvements are many, and include new scenery. The Grand's bookings are excellent.

The ushers of the Grand Opera House gave a steamboat excursion to Lake St. Louis 18 that was attended by over six hundred pleasure seekers. The ushers were all attention to their guests, entertaining them with an excellent orchestra and a sextette of singers.

At the close of the Criterion co.'s season May Buckley will go to the Adirondacks for a rest. Harry and Kate Jackson will appear in York State Folks. Marie Dove will play the leading role in Naughty Anthony. George Irving will return to the Maude Adams co. Robert Folsom will go with one of the Wright productions. Harry Burkhardt will go to London to fill an engagement at the Shaftesbury Theatre.

GEORGE H. COLGRAVE.

DENVER.

The Broadway opened its season 12 with Blanche Bates in Under Two Flags.

For the closing week of its season 11-17 the Elitch-Long Opera co. presented The Jolly Musketeer to excellent business. Florence Wolcott and Thomas A. Keirns shared honors. In the title-role, Mr. Keirns did capital work. His comedy scored well, and his make-up was fine. Frances Wolcott acted charmingly. Her voice was heard to good advantage, and as usual she captivated her auditors. During her eight weeks' season here Miss Wolcott has been most successful, and the uniform excellence of her work warrants much praise. Another earnest and conscientious worker who has become a favorite is Clara Lavino, who as Verve in this production acted with sprightliness and chic. She combines an unusually good singing voice with dramatic ability. George Lask, the stage director, and Mr. Henderson, the musical director, deserve commendation for their efforts. Mr. Lask did not have a large co. with which to work, but he achieved most satisfactory results, while Mr. Henderson with a small orchestra did wonders. The chorus has been a constant pleasure, having been composed of handsome women and good looking young men who could and did sing. The opera season, while somewhat of an experiment, has been sufficiently satisfactory to demonstrate that Denver has enjoyed it.

A Woman of No Importance was played to fair business at Elitch's 12-17. The strength of Mr. Wilde's play is in its literary quality and its epigrams. The individual hit of the performance was achieved by John T. Sullivan, whose Lord Illingworth left nothing to be desired. Rose Coghlan as Mrs. Arthbutnot invested the character with dignity and feeling. Charles Wyngate as Berald was distinctly good. Deronda Mayo, who has had little opportunity in the parts heretofore allotted to her, did exceptionally good work as the American girl. She was unconventional and clever in her enactment. Verner Clarges contributed a neat character study as the Archbishop.

The four years' fight between the unions and Manager McCourt is ended. Under the terms of the agreement, which will stand for three years, none but union men will be employed at the Broadway, Tabor, and Denver theatres, and on all the Silver circuit theatres of the State, and union wages will be paid. In the matter of fines, which was a part of the original cause of the trouble, the musicians must each pay $50. When this is done they will at once be readmitted to the union. All the non-union men now working at any of the McCourt theatres will be given a chance to join the union. Should they refuse they will be at once discharged under the terms of the agreement.

F. E. CARSTARPHEN.

PROVIDENCE.

George W. Wilson and the Albee Stock co. scored a hit at Keith's 19-24 in The Woman Hater. Although it is some time since Mr. Wilson has been seen in Providence, he was given a most hearty reception. His Samuel Bundy provoked uproarious laughter. Sara MacLaren as Mrs. Joy, and George Ober as George Dobbins were excellent. Helaine Hadley as Mrs. Walton captivated the audiences by a charming impersonation and at the end of the second act she received a handsome bouquet. Malcolm Arthur as Dr. Lane, Walter Tennyson as Tom Ripley, Albert Marsh as Professor Multibridge, Percy Winter as Hawkins and Sadie Handy as Alice Lane gave capital support. Souvenir photographs of Helaine Hadley were given out 19, and those of Albert Marsh 22. Business was large. For the closing week of the Summer season, 26-31, Alden Bass and the Albee co. in Peaceful Valley.

The American Opera co. did not close its Summer season at the Providence Opera House 17, but continued 19-24. On 19 two performances of Il Trovatore were given for the benefit of Treasurer Wendelschaefer. For 20-24 Rigoletto was produced for the first time in this city. Signor Montegriffo as the Duke, William G. Stewart as Rigoletto, Andreas Schneider as Sparafucile, Pauline Johnson as Gilda, and Rosemarie Campbell as Madalena, were excellent. Business was good.

Katherine Rober made her farewell appearance here at the Empire 20, when two performances of East Lynne were given for her benefit. Large audiences greeted the popular actress and she was the recipient of several floral pieces. At the close of the first act, James Gordon, of the co., presented Miss Rober in behalf of her Providence women friends with a pair of diamond earrings. After the matinee the co. held a reception on the stage.

The regular season at the Empire opened 24 with An American Gentleman. The same bill will be given 26-31.

Managers Spitz and Nathanson have announced Papa's Baby as the opening attraction at the New Park Theatre, Sept. 2.

Charles E. H. Odlin, late of Ada Rehan's co., has been engaged by Frank Keenan to play Dr. Pangloss in The Hon. John Grigsby.

The Banda Napoli, with Bowen R. Church and Archie Jalbert as soloists, gave a concert in Fall River 20.

Director Bowen R. Church has resigned from Reeves' American Band, and Professor Alex. McCabe will direct the band until Herbert L. Clarke, who has been secured, is able to come here. Mr. Clarke is now playing with Sousa, but it is expected that he will join the American Band within a couple of months and remain permanently as its director.

HOWARD C. RIPLEY.

BUFFALO.

A "musical snapshot" is the term coined to describe the latest farce-comedy by Melville Baker, that reopened the New Lafayette Theatre 19 for a two weeks' run. The action is lively and the fun continuous. Joe Hart as Foxy Grandpa has a congenial part that he looks and acts to perfection. He is well supported by George Mack and Bobby Barry as the mischievous kids. Carrie De Mar is also in her element as a breezy girl of the period, and her songs and dances are of the liveliest kind. Mlle. Fleurette gives a clever dance, and Maud Morrison a charming song. An attractive chorus assists greatly and the production is a bright, clean laugh producer of the healthy kind.

Charles M. Bagg, of Syracuse, came up to personally take charge of the management of the Lafayette and brought from Stair's Academy of Music, Washington, Otto E. Sellhousen to act as Treasurer for the theatre.

The Rogers Brothers in Washington opened at the Star 19 for two weeks, to be followed Sept. 2 by Primrose and Dockstader's Minstrels.

A Trip to Buffalo still draws well at the Academy. George Beban has succeeded to the role of Jack Duall, and made a hit. The West Point cadets attended five hundred strong 21.

Constantinople continues to delight big crowds at the Teck.

The Pan-American attendance has taken another big jump and now runs about 60,000 daily, making a successful termination of the enterprise likely. Michigan, Louisiana, and Virginia celebrated their special days last week by turning out record breaking crowds and strong lists of high officials and orators. The firemen were also present in large numbers.

Manager McGarvie has had trouble with his Mexican bull fighters, headed by Senor Llavirito, and discharged them all. Others have been engaged by wire, and the bull fights will soon be resumed. The Exposition co. has engaged L. W. Buckley as Manager of Amusements, as such an officer has been found necessary. The Forty-eighth Highlanders' Band will commence a series of concerts 25.

Manager John Laughlin will open the Fall season at the Lyceum Theatre 26 with West's Minstrels, this being their third year as the opening attraction at this house.

Buffalo Bill's Wild West opens 26, opposite the Exposition.

FRANK B. WILCOX.

NEW ORLEANS.

A Royal Joke was given its first presentation on any stage at Athletic Park 18 to the full seating capacity of the little casino, and the same bill drew very well for the remainder of the week, 18-24. The opera is the work of local talent and, therefore, deserves more than a passing mention. The score is the handiwork of Louis Blake, and is tuneful throughout, but at times, however, very reminiscent of other operas. Easy Williams, who has achieved distinction as a playwright, is responsible for the libretto, and its clever construction and brilliant dialogue are truly deserving of commendation. The plot briefly told, is this: In a flying machine a party of mortals invade the planet Mars and after running things to suit themselves nearly succeed in making King Rumicus abdicate his throne in favor of one Miss Van Pants, who desires to turn the planet into a republic and have herself elected president. The plot is about consummated when an over-talkative Irishman gives the scheme away, and the plottery are frustrated and Rumicus re-enthroned as king, and as a loving compromise he divides his throne with the up-to-date and emancipated Miss Van Pants. The love affairs of Miss Beena Boston, of Lady Lullaby, Charlie Stunt, and Prince Komed, four mortals on this starry excursion are sad and mirthful at different times, but eventually end to the satisfaction of all parties concerned. Throughout the play the intention of the author is evidently to satirize the policy of expansion and the assumptions which superior races take in their endeavors to improve inferior races and give them good forms of government. The playwright permits his characters to refer repeatedly to local political conditions, all of which were adroitly handled and struck the popular fancy. Josie Intrepedi as Miss Liberty Van Pants was quite mannish and very funny. Herman West was an amusing King Rumicus, and Elvia Crox a sweet Lady Lullaby. As Miss Beena Boston, Belle Thorne was as captivating as ever, and sang her several numbers charmingly. C. O. Bassett made a good Charlie Stunt, and James F. MacDonald was laughable as Patrick O'Chinck. The orchestra and chorus were in good form. The opera is practically a reconstruction of Ollanna, that was given to the world a few years ago by the same authors, and although lacking in originality, furnishes three pleasant hours of entertainment. The Mascot and The Bohemian Girl 25-31 will close the season.

J. MARSHALL QUINTERO.

MONTREAL.

The Baldwin-Melville Stock co. closed its season to a crowded house 17, in fact the houses throughout the week were large. Enthusiastic applause was bestowed upon all the members of the co. Lotta Linthicum and Manager Baldwin both had to respond to demands for speeches. Miss Linthicum simply thanked the audience for their kindness and made them an revedr. Mr. Baldwin thanked them for the liberal patronage they had given him and wished them all sorts of good luck until next season, when he promised to return. Both manager and co. have many warm friends here, and they will always find a welcome in Montreal.

At the Theatre Royal 19-24 Elmer Vance's The Limited Mail played to big business and made a hit with its excellent scenery and mechanical effects. Beatrice at once became a great favorite. H. C. Hewter as a tramp, and Harry Lawrence as an Irishman, both did good work. Miss Grey and Mabel Worden also deserve mention. Treasure Island 26-31.

Le Monde (The World) was the bill at the Theatre National Francais 19-24. It is one of the most elaborate scenic productions that the management has yet attempted, especially the scene of the ship sinking in mid ocean. Paul Cazeneuve appeared to advantage in the role of the young hero and received capable support from the entire co. Marie-Jeanne 26-31.

Mrs. Fiske opens the Academy Sept. 2 in Miranda of the Balcony. The engagement is looked forward to with interest by all theatregoers.

Whitney's Quo Vadis opens at the Francais Sept. 2.

Courtland Auburn, a Montreal boy, who at the beginning of last season made a success in The Sign of the Cross, died of consumption at his home here 9.

W. A. TREMAYNE.

PITTSBURG.

The Bijou Theatre opened the season 19-26 with William H. West's Minstrels to fair audiences. The interior of the theatre has been handsomely decorated and presents a greatly improved appearance over that of last season. The performance given by West's Minstrels was pleasing, especially the vocal selections, the songs being all new and well rendered. Billy Van's monologue was especially good, being decidedly up to date. Lost River 26-31.

Manager McCullough's new Empire Theatre opened 19 with A Romance of Coon Hollow as the attraction for a week. The audience was small but enthusiastic. The play was given with a great deal of vim by an entirely competent co. Ida Pomeroy was very clever as the heroine, and Archie Allen made an effective villain. Good specialties were introduced by Miss Pomeroy, Mr. Gardner, Mr. Allen, and a quartette.

The Duquesne Garden held a large audience 19 to hear Il Trovatore. Special praise is due Mary Carrington, for her excellent singing of the role of Leonora. Her voice is very sweet and possesses the power necessary for Grand Opera. Payne Clark, who was specially engaged to sing the Troubadour, was in fine voice. Music in the Palm Garden after the opera was furnished by Sallie Fisher, soprano; Harold Blake, tenor, and McNemey and Lewis, banjoists, who were very entertaining.

The Alvin Theatre is undergoing a thorough cleaning, and will open early in September. The opening attraction is not yet announced.

The Grand Opera House opens its season Sept. 2 with a stock co. in A Lady of Quality.

WILLIAM M. ROBINSON.

MILWAUKEE.

The Bells of Haulemere was presented by the Thanhouser Stock co. at the Academy of Music 19, before a large and appreciative audience. Frank E. Camp, the new leading man, made his first appearance with the co. in the role of Frank Beresford, and received a cordial welcome. His work showed him to be a valuable acquisition. Possessed of a fine stage presence, he will no doubt become a favorite with Academy patrons. Francis T. Kirke, the successor of Jack Sainpolis, was excellent as Captain Vere. He was more than ordinarily natural and finished. Albert Brown gave a fine portrayal of Matthew Brookfield. George Foster Platt did an exceedingly clever bit as Joseph Thorndyke. Lu Baker played the villain with emphasis, and Stokes Sullivan was delightful as Reuben Armstrong. Edith Evelyn was a charming Marian Brookfield. Grace Mae Lamkin gave an artistic performance as Mary Northcote, and Blanche Crozier, the new ingenue, was graceful and girlish, and Lulu Hastings also deserves praise. Lesser roles were well played by Colin Campbell, Eugene Topping, Salisbury, and Mart. J. Cody. The stage settings were all that could be desired.

Jack Sainpolis closed his long and very successful engagement with the Thanhouser co. 19. He was a tremendous favorite with co. and public alike, and his departure is much to be regretted. Mr. Sainpolis will rejoin the Baldwin-Melville Stock co. in New Orleans.

Riley Chamerlain is enjoying a much needed rest.

PORTLAND, ORE.

The closed period at the Marquam was broken very pleasantly by the Portland debut of Chauncey Olcott 12-14 in Garrett O'Magh. Mr. Olcott's reputation as a singer and an actor had preceded him and Portlanders anticipated a deal of pleasure. That the good audiences were not disappointed is easily verified by the unstinted and sincere way in which they "took off their hats" to him. At Mr. Olcott's first performance his initial appearance was the cause for generous and genuine applause. As the play proceeded this was aggrandized by a number of curtain calls. In short, Mr. Olcott's Portland debut was an instantaneous and unqualified hit. His delightful singing of "My Sweet Queen," "The Lass I Love," "Ireland! a Gra Ma Chee," and "Paddy's Cat" was highly successful. Of the players Margaret Fitzpatrick as Mrs. Mary Devlin deserves praise. Her acting and pleasing personality was felicitous and infectious. Charles M. Collins as Roger Nagle was commendable. Edith Barker as Eileen Nagle was both beautiful and wholly admirable. Mary Moran was dainty as Josephine. Luke Martin's Darby Lynth was a typical specimen of the "ould sod." The remainder of the co. and the scenery and settings were good.

O. J. MITCHELL.

INDIANAPOLIS.

The Park Theatre continues to draw large crowds, having no opposition. If the patronage accorded this house shall prevail in the other houses when the season is fully opened, it will make the theatrical year a record breaker. The Star Boarder, a potpourri of specialties, devoid of plot, and ancient in songs and rags, held the boards 16-21. The Holden Dramatic co. gave very satisfactory performances of The Denver Express 22-24 to capacity. Martin's Uncle Tom's Cabin 26-28. At Valley Forge 29-31.

Manager Ad. Miller, of the English, has arrived from his home, Columbus, O., and is busy arranging for the opening of the house 28. The personnel and policy of the theatre will remain unchanged. Al G. Field's Minstrels is the initial attraction 28, to be followed by the McLean-Tyler co., Sept. 6, 7.

The Webber-Burton co., of which Harry Webber, well known to the theatrical profession, is president, have recently branched out on a large scale as theatrical costumers in this city.

WILLIAM BLAKEMAN.

TORONTO.

The Toronto theatrical season opened 15, when Hi Henry's Minstrels began a three nights' engagement at the Toronto Opera House. Business was fair and the performance likewise. Billy Clark and Viola Abt especially distinguished themselves. The Dangers of Paris, a melodrama new to Torontonians, held the boards for a week commencing 19, and the opening night saw an immense audience. The play is sensational, but carries fresh costumes and scenery, and the spectacular effects are realistic. The Dairy Farm 26.

It cannot be said that the opening attractions of the rival first-class houses—the Grand and the Princess—are calculated to cause much pleasurable excitement, for The Little Minister at the Grand, 24, and Shore Acres at the Princess 26, are neither of them new to Toronto.

Peter Johnson, formerly light comedian of the

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Edouard D'Oize co., has abandoned the stage, at least temporarily. His friends looked for a bright future for him. J. V. McAREE.

SEATTLE.

Chauncey Olcott made his initial bow before a local audience at the Grand Opera House 17, and played to three packed houses 17, 18. Garrett O'Magh was received with much favor. The star himself made a good impression. His new songs were tuneful, he sang them sweetly, and each one was encored many times. Edith Baker did excellent work as Eileen Nagle, and the rest of the supporting co. was very satisfactory. The settings were beautiful, the stage management of the best, and the whole eminently pleasing.

The Third Avenue reopens 18 with an elaborate production of The City of New York, to be followed 25 by Dewey, the Hero of Manila. The regular season begins Sept. 1 with Richards and Pringle's Minstrels.

The Seattle is now undergoing extensive repairs. The frescoes are being retinted throughout, many additional scenery has been painted, and the new carpets and draperies will alone amount to $2000. The work is under the supervision of the original architect of the house.

Grace Widner, the scenic artist, whose home is in Seattle, is now spending her vacation here and has been engaged in painting some of the special scenery for The City of New York.

Much interest has been manifested by the local Elks in the carnival now being held at Tacoma, and a large delegation went over 16, that city being host at the carnival. RODNEY D. WHITE.

LOUISVILLE.

The season opened at the Avenue Theatre 12, with Hevely's Minstrels, featuring George Wilson. The attendance was very large, and Wilson made a distinct hit. Dan Allman, Eddie Hasher, Tony Connelly, Billy Pearl, Willie Rankin, and James Herbine were the principal contributors to an excellent all around bill. Ed Platt, a native of Louisville's sister city, New Albany, made his professional debut, as a pickaninny, on a local school. His friends were out in large numbers and his initial appearance was a success. Since the closing of last season the interior of the Avenue has been brightened and such changes as were necessary have been made. The house continues under the charge of Manager C. D. Shaw and he announces a fine list of attractions for the season. The Heart of Chicago 26-31.

Manager John T. Macauley and his efficient lieutenant, Treasurer Minnie Hiller, have returned from New York, where they completed the bookings for Macauley's Theatre. The opening attraction will be Al. G. Field's Minstrels.

Polk County Point, Edward G. Bishop's new play, was performed at Macauley's 17, with Walter E. Matthews in the part, endorsed by local amateurs. The play received favorable comment from local critics, and it is believed that the young Louisville author has in it a success. CHARLES D. CLARKE.

DETROIT.

The co. playing Bobby's Claim at Whitney's 12-17 closed the 'Gill Friday afternoon and evening to flights. The scenery was in good taste, but the costumes spoiled the general effect of the otherwise good settings. The change was not by any means a success, and the audience could be heard from all parts of the crowded play commenting. Fanny Lagrand was created by Kathryn Osgood, who was not at her best in the difficult part. Jean was played by Mr. McLin, who looked and acted the part. Mr. Hall as Jack Byrne was the Thanmaturge. The Kennedy Sisters proved a pleasing attraction 18-24. The two sisters appeared with exceptional ability in the extreme. T. J. Crawford as Samuel Hackett, and Isabel Coe as Susan Hackett received a large portion of the liberal applause, although the whole co. was a strong one, and all the other principal members, including W. E. Gaskin as Malcolm Forbes, Frank Coleman as Horace Coolidge, Robert Hayes as Percy Jay, and Fanny Arnold as Grace, and Miss Hudson played with skill. On the whole, one of twelve 24-31. A. PEARCE.

MINNEAPOLIS.

At the Metropolitan Theatre Lovers' Lane was given the week of 12, opening to good house. The play was admirably put on. Richard Buckley gave a dignified and forceful characterization of The Rev. Thomas Hopkins. Blanche Bayliss made a decided hit as Miss Phillips. Fanny Addison, with Rose Snyder and Mabel Percy, Harry Hickman was lovely and at his best. Harry Hollingsworth was clever as Mrs. Woodbridge. A. E. Dunbar was good as representing an English gentleman. Frank Bonn, Lillian Lee, Louise Rutledge and Hallie Bellingham also deserve mention. The stage settings were handsome and novel.

The Shubert Stock co. in Hall Caine's Thelma, opened at the Shubert Stock co. in Hall Caine's Thelma, opened at the Shubert 19-21.

Mr. Hanson, of the Wilkinson Stock co., formally resident manager of the Metropolitan Theatre, spent a few days in the city last week. F. G. CAMPBELL.

CLEVELAND.

Il Trovatore was presented by the Garden Theatre Opera co. at the Garden Theatre 15-20 to a very satisfactory business. Fanny Hirsch, who is well known here, made a favorable impression in the title of Manrico, which, by the way, is pronounced as in the Spanish. Carmen the week of 22, and The Bohemian Girl the week of 29, which will close the season. Mr. Hall, of the Hall Opera Co., which plays Mary, at end of Manon, Chimney Sweep at Mason's, and the golden scene from Faust will be given.

A Theatrical Trust circular to avoid business at the Theatrical Exchange 19-21 and will be followed by The Theatrical Trust 22-24.

The Grand Avenue Opera House opens Sept. 2, with The Limited Mail.

Blanche Chapman will be seen at The Empire Theatre during the season. WILLIAM CHANTON.

COLUMBUS.

The regular season at the High Street Theatre opened with The Heart of Chicago 19-21. The house was packed at every performance, and the play received favorable comment. Jane Corcoran, Jessie Lee Baker, Ida Lewis, and Maud M. Hallam, Orpha Jo the 22-24.

The Lyceum Theatre co. presented A Starless Quadrangle to a creditable number at Memorial Park 19-24. Business was light.

Jay Quigley, a Columbusite, arrived in the city last week after having closed a successful engagement with a stock co. at Hilton, Ill.

W. W. TROMER.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): This house has been thoroughly renovated and redecorated. The bookings show a fine list of attractions. Season opens Sept. 12.——MONTGOMERY THEATRE (E. E. Hinsher and Brother, managers): Messrs. Hinsher have just returned from New York, with a strong list of attractions booked.——ITEM: Mrs. F. G. McDonald is visiting her daughter in New York.

MOBILE.—MONROE PARK THEATRE (M. Marquardt, manager): Jefferson Stock co. opened an indefinite engagement 12, presenting My Uncle from Indiana and A Old Kentucky to good houses; performances satisfactory.

WHITE SPRINGS.—ELY OPERA HOUSE (Henry J. Rosenthal, owner and manager): Dark.——ITEM: The Ely Brothers are planning to put in a gallery, to be used exclusively by colored patrons.

ARIZONA.

PHOENIX.—PARK THEATRE (Frank W. Gentry, manager): Eddie Theatre co. in double bill, Uncle Josh and The Road of Cain, 12-17; good business; pleased audiences. Week of 19 is the last of the co. here. Plays: Hal Gwyn, The Three Musketeers, Monte Cristo, With Her Wife, and The City of New York. Co. has played eight weeks to many highly pleased patrons.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, manager): The Brandy co. presented Monte Cristo 12-17; large houses. Under Two Flags 19-24.——ITEM: The Brandy co. will open its regular tour at Hot Springs 26.——Rose Wolf, in advance of the Brandy co., has returned from an enjoyable vacation in Chicago and New York.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Season opens with the Brandy co. 26-30. Rays and Holland's Minstrels 31.——ITEM: Manager J. Frank Head returned from New York, where he spent several weeks booking attractions for the season, among which are some excellent ones.

PINE BLUFF.—OPERA HOUSE (H. Hood, manager): Season opens Sept. 23.——ITEM: The Opera House presents a decidedly improved appearance over that of last season.

CALIFORNIA.

SACRAMENTO.—The Clunie Opera House has been remodeled and renovated from top to bottom. The stage has been enlarged upon that, and a gridiron added that will accommodate any play scenery. The proscenium arch sparkling upon the small work, with large pillars of each end, giving the stage a fine appearance. Five new boxes have been placed on each side of the stage, somewhat on the style of the California in San Francisco. These improvements will virtually make the Clunie a new playhouse.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Hayden Stock co. at New York, 22-24.——MORROSCO'S BURBANK THEATRE (Oliver Morosco, lessee and manager): Matinee Musicale, Florence Stone, and co., in Quarantine 11-16; very creditable performance; crowded houses. Follow 19-25; advance sale good.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Hilliard co. 11-17 in Every Secret Service, The Girl I Left Behind Me, The World, A Man of Mystery, and The American Girl. Jessie Shirley co. Sept. 1-7.

OAKLAND.—DEWEY THEATRE (Leahon Sperry, manager): Shreve Stock co. in Secret Service 11-16; production decidedly good; houses packed. Dr. Jekyll and Mr. Hyde 18-23.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. E. Nye, manager): Henry Miller, supported by Florence Bindloss and a capable co., presented Heartsease and D'Arcy of the Guards 15, 16 to large business. A Texas Steer 18.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Dark.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward G. Smith, manager): Across the Pacific opened the fifth season of the house, under the Smith regime 19-21, successfully. An American Tramp 22-24 succeeded the opening week.——PARK CITY (C. H. Rundell, lessee; Walter L. Rowland, manager): Season opens 27 with Andrew Mack. Business bookings are announced.——ITEM: It is announced that this season's bookings are better than ever before, and the success of the past few years warrants unusual efforts in this respect. During the Summer the house has been refurnished and is as comfortable as ever.

NORWICH.—BROADWAY THEATRE (Fox W. Jacobus, manager): Season opened 19 with Night Owls to good. The friends and relatives of the Davis Brothers filled the house, and the old performers went with so much dash and vim received with hearty applause as of yore. The co. remains much the same as last year. The production was under the direction of John Byron, who added new features. Matinees Mail Sept. 2. Rose Coghlan 6. A Stranger in a Strange Land 7.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Sunset Minor opened the season 22 to good business. The Royal Professor 21. Mistress Nell Sept. 4.——ITEM: Charles S. Aldo left his Windham home 23 for Pittsburg, where he will be connected with the Grand Opera House Stock co.

TORRINGTON.—UNION THEATRE (Fellman Brothers, managers): Season opens with Fields Reunited 27. The Elixir of the Opium Ring 28. When We Were Twenty-one Sept. 6. Mistress Nell 7.——ITEM: The outlook for the season is very bright. Manager Fellman has been successful in booking some fine attractions.

NEW LONDON.—LYCEUM THEATRE (Fox W. Jacobus, manager): Primrose and Dockstader's Minstrels opened the season to S. R. O. 12; excellent performance. The genial quartermaster surpassed that of previous visits. Night: Bells 21 packed the house; very satisfactory performance.

NEW BRITAIN.—RUSWIN LYCEUM (Gilbert and Lynch, managers): Season opens Sept. 2 with The Gay Mr. Goldrick. Daniel Sully 5.——OPERA HOUSE (W. W. Hanna, manager): Kluge and Gaskin Performance will reopen the theatre Sept. 2. Sam T. Jack's co. 4.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Andrew Mack 23.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Rennow, manager): Season opens Sept. 2 with Richelieu and Adonis. Vanity Fair 7. McFadden's Row of Flats 9.——ITEM: During the past month workmen have been busy at the Grand, the entire interior has been redecorated and everything put in first-class order. Manager Rennow has booked a fine line of attractions and the outlook is for a very successful season.

ATLANTA.—COLUMBIA (Henry and Julius De Give, managers): Season opened 19-24 with the Klimpel-Rogers co.; S. R. O. opening night; business continued good throughout week. Plays: Hagar's Heart, The New Dominion, The Girl from Colorado, A Southern Gentleman, Under Two Flags, The City of New York, and The James Boys.

MACON.—CRUMP'S PARK PAVILION (H. B. Whitton, manager): The D'Orsmond-Fuller co. continues their local Summer run and attract good crowds. Plays 12-17: A Race for Congress, Married for Money, and Imposter.

AMERICUS.—GLOVER'S OPERA HOUSE (Green and Dudley, managers): Season opens Sept. 10 with Vanity Fair. The season promises to be a prosperous one.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. J. Fidler, resident manager): "Dutch John," proprietor of the Coeur d'Alene Theatre, of Spokane, Wash., held his annual picnic here 19, giving two performances of up-to-date vaudeville.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Dockstader and Pringle's Minstrels opened the season 11 to S. R. O.; performance fair. The Van Dyke and Eaton co. 18-24. Plays: The Fashion Princess, Cadet Lassiter, Queen of Diamonds, An Enemy to the Czar, The Indian, A Family Affair, and A Soldier's Sweetheart; large audiences; good performances.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Cowan, manager): J. P. Cowan, assistant manager): Season opened with A Gambler's Vacation 19 to S. R. O.; co. and play good. Vanity Fair 26. Old Arkansaw Sept. 1.——ITEM: The new curtain and the interior decorations were much admired at the opening.

PARIS.—SHOAFF'S OPERA HOUSE (F. A. Shoaff, manager): Season opens 25 with The Minister's Son. The Irish Pawnbroker Sept. 29. Two of Us 12. Quo Vadis 18. A Runaway at Coney Island 20. Boniface's Connubial Fair week, which commences 22.——ITEM: The Opera House has been improved, particularly the dressing rooms.

BELVIDERE.—DEETHOFF'S OPERA HOUSE (W. H. Deethoff, manager): Hortense and Marie Hoffman opened the season at this house 19 in The Pearl of Savoy; big business; excellent performance. The Misses Hoffman are favorites in this city.

LA SALLE.—ZIMMERMANN OPERA HOUSE (H. C. Zimmerman, manager): Leon Herrmann opened the season 18; large house; audience pleased. A Hoosegow Heart 24.——ITEM: The prospects for the season here are very bright.

PANA.—NEW GRAND (J. Will Smith, manager): Richards and Pringle's Minstrels 12 to S. R. O.; audience pleased. The Minister's Son 24. The Little Minister Sept. 28. Harry Glazier 30.

PRINCETON.—APOLLO OPERA HOUSE (Thomas S. Henderson, manager): A Hoosegow Heart 24. Perks' Comedians (Fair Week) Sept. 3-7. The Stranger 26. Rush 27.

CHAMPAIGN.—WEST END PARK CASINO (Edsall Amusement co., managers): The Bonnie Briar Opera co., opened with Gladys Groth and My Wife's Husband to S. R. O. 12-17; audiences pleased.

FAIRBURY.—OPERA HOUSE (Phil Wells, manager): A Hoosegow of Money opens the season 24. Hogan's Alley Sept. 4. Old Jed Tucker 5.

MATTOON.—THEATRE (Charles Hogue, manager): Rusco and Holland's Minstrels 12 pleased good audience.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Palmer's Ten Nights in a Barroom will open the season 27.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Lotta Hermann 19 pleased good house. Gilmore-Leicester co. 23-31.

JOLIET.—THEATRE (William H. Hoffman, manager): Harry Glazier 23.

CLIFTON.—RENNICK OPERA HOUSE (Arthur and Gallaher, managers): Maloney's Wedding Day 27.

GALENA.—OPERA HOUSE (Charles Shaver, manager): Dark.

INDIANA.

SOUTH BEND.—ITEM: Harry G. Sommer, of Chicago, manager of the Oliver Opera House and Auditorium in this city, was here on business 19. He has ordered the painting of Sommer and Bonnell, manager of the Illinois Theatre, Chicago, a piece he has exclusively filled since that house opened, and expects to devote himself exclusively to the management of the Oliver and Auditorium this season. Mr. Sommer has had control of the Auditorium since it opened Oct. 1, 1900, and of the Oliver all last season. He will probably make South Bend his home. The coming season promises to be one of the best in the history of South Bend theatres.——Mr. Sam Phillips, connected with the local management of the Oliver and Auditorium, has gone to Buffalo to visit the Exposition.

HARRISON.—GRAND OPERA HOUSE (Graham and Hirth, managers): Bentfree's Jolly Pathfinders opened the season to crowded house 12-17. Plays: From Rio to Sea, The Lightning Express, On the Verge of Ruin, Below Zero, the Three Musketeers, and St. Valentine's Day.——ITEM: The co. organized here, and is a good one.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Walverton, managers): Season opens with the Haverly-Dorsett co. (Fair week) 26-31. Two Little Waifs Sept. 5. Monte Cristo 19.——ITEM: The prospect for the season is very encouraging, the booking being large and the house having undergone some expensive as well as needed improvements.

WABASH.—HARTSELL'S OPERA HOUSE (J. M. Hartsell, manager): Cleveland's Minstrels presented a clever and clean show 12.——ITEM: Cleveland's Minstrels cancelled dates in Pennsylvania on account of strikes, and are resting around Richmond. While here they were entertained by Elks' Lodge No. 671.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Bryan's Comedians open the season Sept. 13-14.——ITEM: The appearance of the Todd Theatre will be improved by a new balcony in front.—S. S. Underwood left for New York city 18 to join Burt Jewell's Comedians.

FRANKLIN.—NEW OPERA HOUSE (Lewis Happerfield, manager): The Heart of Chicago 22. Bishop's Comedians 23-31. Monte Cristo Sept. 28. At Valley Forge 30. The Girl from Prince 31.——ITEM: W. H. Riley left 19 to join Frank King co., and Clarence McDonald left 21 to join Over's Merry Minstrels co.

FRANKFORT.—COLUMBIA THEATRE (J. J. Asche, manager): Season opened 17 with The Star Boarder to crowded house; entertainment pleasing. Chicago Stock co. 26-31. Town Middle Sept. 2.

SHELBYVILLE.—BLEDSOE'S OPERA HOUSE (T. F. Clarke, manager): Season opened week of 19 with Grace Hawthorne's Stock co. to Avenged to S. R. O.; good performance. Elder's Comedians Sept. 3-7.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, manager): Cleveland's Minstrels opened season 16 to good business; pleasing performance.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Reece Williams, manager): Rose Stillman co. 26-28. The Heart of a Woman co. Sept. 2.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Season opens 26 with In a Woman's Power. For Her Sake Sept. 4. Two Merry Tramps 5. West's Minstrels 6. When We Were Twenty-one 7. The King of the Opium Ring 12. The Village Postmaster 21. The Floating Away 28. The High Rollers 27. Haverly's Minstrels 28.——COATES OPERA HOUSE (Frank W. Coates, owner and manager): Dark.——SANGERBUND AUDITORIUM: Dark.——STOUT AUDITORIUM (T. M. C. A., owners and managers): Season opens with concert by Brooks's Chicago Marine Band.——UNION PARK: Dark.——TWIN SPRINGS PARK: Dark.——SCHUNTZEN PARK: Band concert 14; large crowd; repeated 21, 28, Sept. 4.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Reed, manager): In a Woman's Power Sept. 2. Brown's in Town 6.——RIVERSIDE PARK PAVILION (R. L. Kirk, manager): Hayton's Jubilee Singers, composed of nine clever colored singers, opened 19 to good houses. A change of programme will be made nightly and the engagement continues to Sept. 1.——ITEM: C. F. Smith, in advance of Morris and Bowe's Trained Animal Show, was in town arranging for the appearance of the show 26.——Kirk Towns, who is home from Germany for a short time, will give a recital at the Grand 27, assisted by Mrs. Genevieve Clark Wilson, of Chicago. He will return to Germany in the Fall to continue his musical studies.

DES MOINES.—The season will open 23, 24 when Quo Vadis will be presented at the Grand. The following week, which is State Fair week, will be a lively one, with Brown's in Town at Foster's, Ten Nights at the Grand, and Delia Fringle at the Auditorium. Mr. Foster has spent many thousands of dollars on the Foster Opera House, as he has remodeled the entire auditorium, as well as remodeling the stage, and has replaced the old scenery with new by Arthur Hunt. He has also put in an electric exhaust fan and an electric sign in front of the house.

MASON CITY.—PARKER'S OPERA HOUSE (H. C. Parker, manager): Frank B. Long co. 19-24 in Tossing of the Lotus, Peaceful Valley, and other plays; good houses; co. fair. Benedict's Gay Widow 25. A Wise Woman Sept. 3. The Guerrilla's Daughter 10. Midnight in Chinatown 12. When We Were Twenty-one 18. Herbert's Players 23-28.

DECORAH.—GRAND OPERA HOUSE (Weber and Rose, managers): Van Dyke and Eaton co. 22-31. The Night of the Fourth Sept. 14.——ITEM: The entrance of the Grand has been handsomely frescoed and the interior of the theatre thoroughly overhauled so that it will present a fine appearance when the season opens.

KEOKUK.—CASINO (E. Jaeger, Jr., manager): The Merry Stock co. closed an eight nights' engagement 18. Plays: Five-Five, A Royal Slave, Cleopatra, Uncle Sam in Cuba, A Warning Bell, and In Trumpetvania. Large audiences were the rule; co. very satisfactory. Prince Rassore 23.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): The Lyceum Entertainers in Si Slocum 17 cancelled. For Her Sake 23. Midnight in Chinatown 24. Merry Stock co. 26-31.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Lambkin Theatre co. 23-31. Quo Vadis Sept. 4. His Name the Baron 10. A Fool for Luck 11.

KANSAS.

TOPEKA.—Gilmer's Minstrels and Nashville Students also tracked their two cars, opened their respective tents, and excited our populace with their parade of bands, banners and handsomes. A third of a block long, finally giving two performances at 10 to apparently delighted patrons. The outfit has just the proper mixture of the theatre and circus to challenge the attention of amusement seekers in hot weather. The tent presents the idea of coolness and comfort, with red lemonade to shake the fevers and peanuts and popcorn to provoke it; while the stage and concert are sufficient to form a splendid background for the performance. The show is a good one of its class, all below colored. Skinner Harris, Mat Turner, Edward Anderson, William Jones, Dan Dunham, the Nashville Students' Quartette, George Bryan, cornetist; George Davis and Amos Gilmer, trombonists; Napoleon Johnson, tenor; John Moberly, baritone, and a large number of good singers, dancers, comedians, and monologue men, made up a very large show that was well worth the admission.——ITEM: The Hubbar Stock co. is announced for the Crawford 26-31.——Ray Crawford and Ray Dunkle, who have been giving a free moving picture exhibition, accompanied with advertising of local and out-of-town firms in front of the theatres, the past month, will now take their show to Emporia, for a week or so, and thence through the small towns to the east and back. They are said to be making money with the scheme, and the whole town has been treated out to laugh and enjoy without cost. Topeka visitors gave Buchanan for John Marshall a complimentary benefit 16 that was a rouser, thirty extra cars having run in to the Park for the occasion. THOMAS B. HYATT.

WICHITA.—ITEMS: Phillip Alexander, for several years treasurer of the Crawford Theatre, of this city, has just closed a successful Summer term as manager for Alamo, electrical dancer, and has been elected manager of the Atchison, Kan., Theatre, for which point he and Mrs. Alexander left 17.——Clyde Murphy, of Campbell Brothers' Circus band, has returned to his home here.

INDEPENDENCE.—AUDITORIUM (R. Bleeker, manager): Dark.——GAS PARK THEATRE: Vincent Stock co. (G. B. Rodney, manager). Independence Concert Band and Orchestra, 14; excellent concert; attendance good. Trained birds and Mississippo exhibition 21.

LEAVENWORTH.—GRAND OPERA HOUSE (C. Hicks, manager): Dark.——CRAWFORD THEATRE (M. J. Cain, business manager): Dark.——The Nashville Students entertained under canvas 16; specialties, songs and dances were enthusiastically received by a big audience.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Lyceum Stock co., E. Grandjean, manager, in A Man of the People, The Silver Star, Under Two Flags, An Innocent Sinner, and Because He Loved Her 12-17.——HUTCHINSON OPERA HOUSE (W. A. Lee, manager): Dark.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Polly and Burch, managers): Season opened with the Haverly Stock co. 12-17 in A Parisian Princess, Hallock Jack, Across the Trail, Under the Dome and Shadows, and Two Irish Rivers; co. poor; small business.——ITEM: The management has 6 number of first-class attractions booked.

PARIS.—GRAND OPERA HOUSE (C. S. Porter, manager): Season opens 26 with Lois Hartmann.

Spencer co. 26-31.——ITEMS: Smith and Cline left 19 for Ferguson, O., to join Bunnell's Comedians.——The Opera House has undergone considerable improvements, and Manager Porter is to be congratulated in the comfort he will afford those behind the season, as well as the patrons in front.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cole and Grant, managers): Richard Golden in Old Jed Prouty 26, 27 was greeted by large audiences, the quaint old play being as enjoyable as ever. Two Little Vagrants 28, 29.——PEAK'S ISLAND.—ISLE THEATRE (C. W. T. Golding, manager): Lady Windermere's Fan 23-24 to capacity. Mary Stuart was cast to special advantage. Lend Me Your Wife 26-31.——CAPE COTTAGE PARK.—McCULLUM'S THEATRE (Hartley McCollum, manager): Miss Jones 23-24 was beautifully put on, to the delight of large audiences. The Head of the Family 26-31.

BANGOR.—OPERA HOUSE (F. A. Gray, manager): Bangor opera opens 26 with the R. V. Phelps Stock co.——CITY HALL, OLDTOWN (Gould and Eaton, managers): Klark and Beeville's Comedy co. opened for week 19 to full house with an excellent co.; specialties fine. Charles Trenshaw, well and favorably known here by his connection with visiting co., was with the co., and received a warm welcome from his many friends.

BELFAST.—OPERA HOUSE (Gray and Maxfield, managers): A Wise Woman 26.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (John R. Strogen, manager): Season opens Sept. 2 with Children, Chaos and Weston's Minstrels. Jewell's Comedians 9-11. Other People's Money 12. Herald Square Opera co. 16, 17.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Pottorff, manager): Season opens Sept. 9 with Frederick Wards. McLean-Tyler co. 27. Creston Clarke 30.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Season opened 17 with Primrose and Dockstader's Minstrels to large audience. The efforts of Lew Dockstader, George Primrose, and other old favorites were warmly applauded. Other entertainers were Claudius and Scribb, hoopsters; Ollie Young and Brother, club jugglers; and Young Sullivan and Sage Carl and Rose. Th- Cook-Church co. headed by J. Harvey Cook and Lettie Church, opened for a week 19 with An Actor's Romance to good house. Other plays: The Land of the Midnight Sun, The Unknown, The White Squadron, The Fellow Patrol, Hot Lynne, and The Bailey Passion. Plays are all handsomely staged. An Actor's Romance being especially elaborate. Papa's Baby 26. Sunset Minor 30. Rentz-Santley Burlesque co. 31.——ITEMS: During the Summer the theatre has been cleaned, a row of handsome lamps placed along the balcony front and the decorations retouched where necessary. Clarence E. Jones, of Brockton, has been engaged to direct the orchestra, which for the past nine months has been under the leadership of Elmer E. Tolman.—John I. Shannon, who for several years past has been manager of the Mansion House, will manage the Alma Chester co. Mr. Shannon left this place 17 to join the co. at Rutland, N. Y.—Madame Petti, the soprano, is the guest of her sister, Mrs. Harrison Delano.—G. Edwin Dudley left the city 17 to join the Corse Payton Stock co. at Brooklyn.—Harry J. Morrissey is master of properties with the Cook-Church co.—Daniel H. Morrison has been re-engaged as electrician with the Payton Comedy co.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Corse Payton's Brooklyn Theatre co. opened for two weeks 19 and received a warm welcome; audiences tested the capacity of the stage, particularly for fighting the wind. The new leading man, Kirk Brown, made a very good impression. The old favorites, Rita Bead, Corse Payton, George Henry Mason, Marie Hunt, Barringer, and Taylor, and Misses Fox and Fields, received individual receptions. Plays: Miss Hobbs, The Banker's Daughter, Hazel Kirke, A Gilded Fool, The Private Secretary, Drifted Apart, Camille, Diplomacy, Don't Tell My Wife, and The Ringer. Specialties were introduced by Hosken and Davis and illustrated songs by D. J. Sullivan. Rita Bead gave a pink tea after the matinee Tuesday.

HOLYOKE.—OPERA HOUSE (R. L. Potter, manager): Primrose and Dockstader's Minstrels 22 opened the season to crowded house; splendid performance. Manager Potter has a fine list of bookings.——THE EMPIRE (T. F. Murray, manager): At the Old Cross Roads opens the theatre's season, as well as the attraction's, 26-31.——MOUNTAIN PARK CASINO (W. R. Hill, manager): Casino Opera co. 19-24 in Dillon Taylor; large attendance; satisfactory performances.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Season opens Sept. 5.——ITEMS: Manager Bates will retain the old corps of house attaches this season and will also be assisted by U. G. Bittner as publisher of house programme, that will be elaborate.—Lena Wright, secretary of the Opera House, has been visiting nearby resorts.—Although there was some talk of an open-air theatre here, the project seems to have fallen through.

LYNN.—THEATRE (Dodge and Harrison, managers): Season opens 26 with Two Little Vagrants. Eight Bells 31.——ITEMS: Mr. and Mrs. Lonsdale, of the R. D. Willard co., were heard to advantage at an entertainment given by Mrs. Lonsdale R. Robinson at the home of F. F. Spinney.—The burning of Watson's Opera House last season leave a clear field for the remaining theatre.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Season opened with William Bonelli and Rose Stahl in An American Gentleman 16, 17; business small; co. fair. Eight Bells 23, 24. Katherine Rober 26-31. A Wise Woman Sept. 2.——RICH'S THEATRE (Calder and Rhodes, managers): Season opens 31 with a four-night engagement of Sweet Miss. The new management will offer comedy, drama and burlesque.

NORTH ADAMS.—RICHMOND THEATRE (William F. Maude, manager): Regular season opens 23 with James H. Stoddart in Beside the Bonnie Brier Bush. There is a large advance sale.——ITEMS: The decorators will begin next week on the interior of the new Empire Theatre.—Manager Maude commenced the work of putting in new dressing rooms in the rear of the Richmond last week. Some of the downstairs rooms will be abolished.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Season opens with An American Gentleman 23. Frankie Carpenter co. 26-31. Harcourt Comedy co. Sept. 2-7. Schiller Stock co. 9-14. Fields Bonnell 16. The Christian 19. Cook-Church Stock co. 23-28. Rowe-King co. Sept. 30-Oct. 5.

PLYMOUTH.—DAVIS OPERA HOUSE: Season opens 23, 24 with Maharajah (local): large advance sale. Pete's Baby 26. A Wise Woman 31. Sunset Minor Sept. 6. Bennett and Moulton co. 9-12.

MILFORD.—MUSIC HALL (H. B. Morgan, manager): Frankie Carpenter co. Sept. 2-7.

WEBSTER.—BEACON PARK THEATRE: Rowe's Merry Monarch Burlesquers 19-24.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Season opens with Hi Henry's Minstrels 23. On the Stroke of Twelve 28. Ward and Vokes 30.——ITEMS: Manager Davidson has returned from a long sojourn in the Muskoka Lake region of Canada, very much tanned and refreshed.—The A. H. Davidson Stock co. are rehearsing at the Academy and will open the season Sept. 2 at Alpena.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): The Convict's Daughter (return) 12 to S. R. O.; excellent attraction. Uncle Josh Spruceby 17; fair house and performance. East Lynne 20; excellent business and performance. Little Trixie 23. Si Plunkard 28.——ITEM: H. B. Barry, manager of A Texas Steer co., left here 20 to join the co. in Chicago.

MUSKEGON.—OPERA HOUSE (Ray H. McGrath, manager): Uncle Josh Spruceby opened the season 23. McCarthy's Mishaps 27. Hunting for Hapiness 30, 31.——ITEM: The Opera House has received the much needed general renovation. The scenery has all been touched up and a new drop-curtain, from a New York studio, has been added.

MANISTEE.—ORCHARD BEACH CASINO (Kuhl Brothers, managers): The Baby Land Vaudeville co. closed a two weeks' engagement 19 to S. R. O. The Black Millionaires opened for a week 19 to good business. Harrison Brothers' Minstrels 12 to S. R. O.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Pressdorf, manager): Season opens with The Missouri Girl Sept. 2. A Texas Steer Girl 9. Old Arkansaw 17. Bryan's Comedians 30-Oct. 5.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Season opens 23 with On the Stroke of Twelve. Ward and Vokes 28. Cleveland's Minstrels 31.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Wood and Ward in Two Merry Tramps 19 pleased good house; receipts $200. Uncle Josh Spruceby 27.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harvard, manager): Chicago Minstrels 20 closed. A Texas Steer 22. Uncle Josh Spruceby 27. McCarthy's Mishaps 31.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hoyt, manager): W. S. Cleveland's Minstrels

17 and 18; fair houses; very creditable performances. Railroad Jack 28.

BAULT (NR. MARIE).—OPERA HOUSE (W. H. Beck, manager): Two Merry Tramps 14; good performance to capacity. The Night of the Fourth 19. The Cowboy's Daughter 20.

MARQUETTE.—OPERA HOUSE (R. S. Rice, manager): Two Merry Tramps 16; S. R. O.; audience pleased. The Night of the Fourth 20. Hi Henry's Minstrels 26. The Cowboy's Daughter 30.

CRYSTAL FALLS.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Uncle Josh Spruceby 20. Little Trixie 26. The Missouri Girl Sept. 2.

ST. JOSEPH.—ALLISON OPERA HOUSE (O. Leigh Miller, manager): Railroad Jack pleased S. R. O. 21. Hyde's Comedians 29-31. 31 Pinafore Sept. 6.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Railroad Jack 23. Souther's Monte Cristo 28.

BIG RAPIDS.—CITY OPERA HOUSE (C. H. Milnes, manager): The King's Favorite 22.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (C. P. Walker, manager): William Deering, local manager): The house is closed for repairs, and will open early in September with The Runaway (list.——ITEM: The scenery is being repainted, and the house refurnished at large expense. It will reopen under new management.

DULUTH.—LYCEUM THEATRE (E. E. Williams, manager): Concert by Rebecca McKenzie, assisted by Winne Holmes, and George Tyler 21. The advance sale is large. The Night of the Fourth 24.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): The Night of the Fourth Sept. 9. When We Were Twenty-one 16.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Dark.

MISSOURI.

BOONVILLE.—ITEMS: The old historic Thespian Hall is being remodeled into a handsome, up-to-date Theatre. Work began several weeks ago. The seating capacity will be over seven hundred. The theatre will be lighted throughout with electricity. Special attention will be given the interior decorations. The stage will be commodious and modern. Seven complete sets of scenery are being built and painted in St. Louis. The dressing-rooms, six in number, will be built on the stage and each will have running water. The opening date has not yet been decided upon, but it will be about the middle of October. Three thousand dollars has been subscribed for tickets for the first performance. Managers Stenbens and Hickman are negotiating with several high-class cos. for the opening.—Mr. and Mrs. Joseph O'Meara, of the Hopkins Stock co., Memphis, are spending their vacation with relatives here.

WARRENSBURG.—PERTLE SPRINGS CASINO (James H. Christopher, manager): Hulett's Orchestra, of Kansas City, gave fine concerts 15 and 17 to large business. Gibson's moving pictures proved a failure 16. Rev. Jodson Smith, D.D., lecturer, 16: big business. General R. T. Sweeney, D.D., lectured to big business 17-20. Hulett's Orchestra 21.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Gleadenin, managers): New Century Club Burlesquers 27.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): New Century Burlesquers open the season 28. House dark from then until October.

ST. JOSEPH.—LAKE CONTRARY. LAKE CASINO: Casino Minstrels 25.——WONDERLAND THEATRE: Reopens 31 with the Wagner Comedy co.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Queen of Hayti 19-20. Chauncey Olcott 21. 22.——SUTTON'S NEW FAMILY THEATRE (Dick P. Sutton, manager): Dark.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Queen of Hayti co. 15; good performance; fair house. The Daughter of the Diamond King 21. A Baggage Check 23. Boston Lyric Opera co. 31.

NEBRASKA.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Season opens with West's Minstrels Sept. 10.——ITEMS: Treasurer Nehrbas announces that he has booked a fine list of attractions.—The disastrous crop reports have been greatly exaggerated, and with the increased prices for all products, the shortage of corn will not be noticed hereabouts.—Manager Love is still in Europe.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): Daily co. 12-17; good business; fair performances. Plays: The Defaulter, Coming Through the Rye, Mother and Son, Cherry Tree Homestead, Catherine Mavourneen, and A Noble Outcast.——ITEM: May Nannery is playing in the Hopkins Stock, Chicago.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Bennett and Moulton co. to good business 12-17; excellent performances. Plays: The Mask of Life, The Captain's Mate, A Bowery Courtship, A Daughter of the South, The Queen of Chinatown, and A Noble Slave. Gorton's Minstrels 20. Side Tracked 24.

CONCORD.—CONTOOCOOK RIVER PARK: American Opera co. in The Pirates of Penzance, Olivette, The Mascot, and The Chimes of Normandy 19-24.——WHITE'S OPERA HOUSE (B. C. White, manager): Side Tracked Sept. 6. Bennett and Moulton co. 9-14.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Season opens with Two Little Vagrants 22. Old Jed Prouty 23. McAuliffe Stock co. 26-31.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frallinger, manager): During the two weeks' engagement of Foxy Grandpa all records for business in this house were broken; S. R. O. was the rule at every performance. Joseph Hart and Carrie De Mar Divided the honors with Clifton Crawford, who, while he was entirely unknown to Atlantic City audiences, made a deep impression in the role of Jack Richman. "Way Down East 19-24 is being presented by a very clever co., under the personal direction of Joseph R. Grismer. The Bostonians follow for two weeks. Creston Clarke for one week after them.——YOUNG'S OCEAN PIER (John L. Young, proprietor): The Dairy Farm closes its engagement 24. The season has been a very successful one, the play being received by large and enthusiastic audiences nightly. When London Sleeps, another of James H. Wallick's productions, follows.——ATLANTIC CITY STEEL PIER: Murphy and Gibson's Minstrels, the Old Homestead Quartette, and The Boston Concert Band 19-24.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Schiller Stock co. closed a successful week 17, with Jesse James. Chester De Vonde Stock co. 26-31. Robert B. Mantell Sept. 2. A Bunch of Keys 3. The Village Parson 5. Liberty Belles 7. The Bostonians 9. Caught in the Web 10. Barbara Frietchie 11. The Volunteer Organist 12. An American Gentleman 13. The Dairy Farm 14.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Ben Ton Burlesquers 17; good house; fair performance. The Road to Ruin 24.——LYCEUM THEATRE (W. McD. Drake, manager): The Span of Life 17; good house and performance. The Hottest Coon in Dixie 22. Flynn's Burlesquers 23. Quo Vadis 24. Where the Laugh Comes In 29. High Rollers Burlesquers 31. Chester De Vonde co. Sept. 2-7.

ASBURY PARK.—AUDITORIUM (W. H. Morris, manager): Black Patti's Troubadours 22, 23 to S. R. O.; performance excellent.——EDUCATIONAL HALL (W. H. Morris, manager): A Bunch of Keys 24; fine business; audience pleased. Quo Vadis 26. Where the Laugh Comes In 27. Lovers' Lane 29-31. When We Were Twenty-one Sept. 4. Thelma 7. The Deemster 10.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Black Patti's Troubadours gave a fine performance to crowded house 21. Oriental Burlesquers 23. A Bunch of Keys 27. The Tide of Life 30.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Culhane, Chace and Weston's Minstrels 19; good performance; large house. The Hottest Coon in Dixey 24. Where the Laugh Comes In 30.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Black Patti's Troubadours were greeted by the usual S. R. O. audience 17. The star and her assistants were in good voice and sang pleasingly. The Ver Valin musical team was especially clever. Corse Payton's Stock co. opened to S. R. O. 19, in The Charity Ball. A finished performance was given. Edna Earlie Linden made a hit. She was ably seconded by Minna Perry, W. D. Corbett, Richard P. Carlin, Jere Stanford, G. R. Berrell, Dora Lombard, and Mrs. Ada Shepley. Other plays: May Blossom, Only a Farmer's Daughter, Alone in London, Christopher, Jr., Tales from Life, The Wife, A Desperate Game, and Ten Nights in a Barroom. Keep On Moving 24. Harrison J. Wolfe 25.——ITEM: The Bennett and Moulton co., that is rehearsing here, will open at Saratoga 26. They have quite a party of friends. The stage manager, Frank Linden, is the father of Edna Earlie Linden, of the Payton forces.——ITEM: Oliver Garlock, well known to the deer residents, died recently, aged ninety-three years. He was a barber by trade, but retired from business many years ago. Of late, numbered among his friends many old-time sportsmen, many of whom would visit a week or more until they arrived here in order to have him cut their hair. Among his warm personal friends in the 60's and 70's were Bob, Hank, Dan Bryant, Dan Emmet, John Schoolcraft, the Sherry Brothers, Carl Burgess, Sam Sharpley, Billy McAllister, and "Happy" Cal Wagner.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Sevengala closed a successful engagement 17. U. S. H. Walker's Minstrels and Cake Walk 19; big business. Hello, Bill 20; good attraction and attendance. The Little Minister 21. James H. Stoddart and a superb co. in Beside the Bonnie Brier Bush 23 greatly delighted large and fashionable assemblage. A Stranger in a Strange Land 23 changed date to later in season. Thelma 24. Bennett and Moulton co. 26-31. A Temporary Christening 4. Lovers' Lane 7.——BROADWAY THEATRE (George L. Corliss, manager): Black Patti's Troubadours 16; excellent performance to capacity.——CONVENTION HALL (H. Brunner, manager): Pinafore Sept. 4. Carnival and Floral Reception 5.——KADEROSS PARK (Herman Smith, manager): The Herald Square Opera co. opened (return) 19 in Giroflo Girofla, changing 21 to La Mascotte; opera well presented to very large audiences. Co. comprises Harry Lane, Harry Nelson, Lizzie Gonzales, Frank French, G. Wilbur Cox, Florence Guise, Rita Stetson, and a large and well trained chorus. The Bohemian Girl and The Chimes of Normandy 22-28.——ITEM: George A. Nichols, of New York, and a former resident of Saratoga and leader of the Town Hall Orchestra, made E. H. Searing a visit 22. He goes with Circus Day this season.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The production of Owen Davis' Under Two Flags by the Davis and Cook co. 19-24 attracted large and enthusiastic audiences. Selma Herrmann was a very good Cigarette, as was Mr. Shuster as Bertie Cecil. Elizabeth Berger, Doris Dalton, Van Dyke Brooke, William B. Randall, Albert Hosmer, C. S. Balger, and Charles E. Wilton were entirely competent.——ITEMS: John R. Pierce, who has been business-manager for the Lyceum Theatre ever since its erection, has severed his connection with the house, and has accepted a position with the general Central Railroad ticket office, located at Buffalo. Mr. Pierce will be greatly missed by his many friends in this city.—Primrose and Dockstader's Minstrels will be at the Lyceum 30, 31.—The Baker Theatre will open its regular season 29, and good productions will be presented at popular prices.—C. Frank Merick has accepted the newly created office of press agent for the Lyceum. He is thoroughly equipped for the position, being an old newspaper man.

TROY.—GRISWOLD OPERA HOUSE (Reis and Shubert, managers; H. R. Hayden, resident manager): Season opened 19-24 with the Schiller Stock co. in Woman's Enemy, Valjean the Convict, Monte Cristo, A Heart of Fire, Jesse James, Dora Thorne, East Lynne, Sapho, and U. T. C.; satisfactory performances and business. The specialties given between acts by Donovan and Morris, Lulu Ramsley, Lillie Iula, and Master De Lisle were good. Across the Pacific 26-28. Aubrey Stock co. 29-31.——RAND'S OPERA HOUSE (William H. Halligan, manager): Black Patti's Troubadours gave a Sunday night concert 18 to large and pleased audience. Daniel E. Ryan co. Sept. 2-7. Quo Vadis 12. 13.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles Smith, manager): The house has been thoroughly renovated and many improvements made during the Summer. Season opens 26 with the Jenkins co.——ITEM: After Sept. 2 Charles A. Bird, who was for twelve years manager of the Opera House, will again assume the managerial helm, that he resigned ten years ago to go as advance representative of The Rays, and later becoming their manager. He will be warmly welcomed, while Mr. Smith, who has been in charge since Mr. Herbert's death, has the good wishes of many friends made during his short stay here. He returns to Elmira, N. Y., his home.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Majestic Stock co.'s benefit 19 was a great success. The New Magdalen was given in the afternoon and Harvest in the evening. George Fox, Grace Valaise, Adele Lane, J. F. Miller, and Robert Caskie left at midnight for New York. George Howe left for Rochester, and Kate Jepson for New York 20. Lawrence Grattan left for his home at Concord, N. H., and Katherine Browne remains in Utica for a week. Treasurer David Eldridge spent a short vacation in New York, returning 23. A Female Drummer 21. Primrose and Dockstader's Minstrels 28.

ALBANY.—EMPIRE THEATRE (Graff and Hencksburg, managers; J. W. Hencksburg, resident manager): A Female Drummer 22.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Primrose and Dockstader's Minstrels 26.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): By special request Adelaide Keim appeared in the curtain-raiser, Sunset, followed by the Stock Exchange 15-17. For first part of the week opening 19 the bill was In a Dressing Room, and The Widow Bedott. Joseph Palmer made a very amusing widow and the supporting co. was good. Moths 23-24.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): Season opens 27 with Primrose and Dockstader's Minstrels. Manager Gant has booked a good list of attractions.——KARSON OPERA HOUSE (A. L. Cavell, manager): Season opens 27 with Thelma.——ITEM: When the season at the Karson is opened the house will present a fine appearance, as many improvements have been made. Bright, new and attractive scenery has been added.

HUDSON.—OPERA HOUSE: Season opens 26 with the Alma Chester co. for a week. Plays: The English Rose, Her Husband's Sin, In the Heart of Russia, A Woman's Redemption, The Lady of Lyons, A Kaffir King, and Dad's Girl.——ITEM: The Hudson Opera House is owned by the City Corporation, and is in charge of the Public Building Committee, that is composed of S. R. Pease, chairman; John Martin, and Arthur K. Dayton.

NEWARK.—NEW SHERMAN OPERA HOUSE (S. P. Sherman, manager): Season opens early in September. Hon. John Grigsby Oct. 2, Newark's Fair date.——ITEMS: An elaborate drop curtain of special design, and additional scenery has been ordered from Beaman and Landis by Manager Sherman.—Work on the construction of the new trolley roads to Marion, Canandaigua and Rochester has been commenced.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager).——ITEM: The interior of the Opera House has been entirely redecorated in free-hand relief, the color scheme being a warm shade of green. A marked improvement is the new system of electric lighting; a large new switchboard, by which twenty-one switches are operated, has been placed on the stage. The season opens Sept. 4, with Morrison's Faust, and on 5 Lovers' Lane will be seen.

ONEIDA.—MUNROE OPERA HOUSE (R. J. Preston, manager): Passion Play Pictures 23. Hello, Bill 29. Klaiz-Scoville co. Sept. 2-7. Old 31 Stebbins 10. Thelma 17. Byron Spaun's Vaudeville, under canvas, 22-28.——ITEM: Charles Williams, of Canastota, and E. J. Preston, of this city, have purchased a lot at Sylvan Beach, where they will erect a Summer theatre, to open at the beginning of next season.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): Season opened with Harry Jenkins co. 19-24. Plays: The Romance of a Factory Girl, The Galley Slave, My Kentucky Home, 'Way Down in Maine, A Child of Destiny, and A Yankee in Cuba; co. and business satisfactory.——ITEM: John Ball left 20 for Chicago, where he joins the Irving French Comedy co.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Opened Sept. 3 with Harrison J. Wolfe. Are You a Mason 7. Aubrey Stock co. 9-14.——ITEMS: During the Summer a number of improvements have been made to the interior of the Opera House, and a successful season is anticipated. First-class attractions have been booked.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Primrose and Dockstader's Minstrels 29. John Mason Sept. 5. David Warfield 18. 19.——VALLEY THEATRE (H. S. Daniels, manager): Pinafore was well rendered 19-24 by the Valley Opera co.; business good. Manager Daniels sang the role of Sir Joseph Porter.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees; H. J. Sternberg, manager): Season opens Sept. 6 with Shore Acres.——ITEM: Messrs. Wallace and Gilmore, of Oswego, have leased the Opera House for a term of five years, from Sept. 1. H. J. Sternberg will be retained as resident manager.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Season opened with Black Patti's Troubadours 15 to large and pleased audience. Near the Throne 23.——ITEM: The proprietor of the theatre, Mr. Benson, has made several needed improvements to the house.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Herald Square Opera co. 12-17 pleased good house with Olivette, La Mascotte, The Chimes of Normandy, The Bohemian Girl, and Giroflo-Girofla. Hello Bill 21 pleased good house. Castle Square Stock co. 26-31.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): The Lyons-Healy co. have been rehearsing here for the past two weeks, and will open the season 26, playing a week's engagement here. The organizers of the co. are Harrison Alvares, C. H. Sisson, and George Titus, all of this place.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): O. S. Hathaway resumed the Casino management 19 by presenting 19 Black Patti's Troubadours to full house; pleasing attraction. Hamlet 21. The Bostonians Sept. 11.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): Alma Chester co. Sept. 2-7.——ITEM: Harry McVickers, manager of the Alma Chester co., has gone to Hudson, N. Y., in the interest of the co., that opens there.

HAVERSTRAW.—OPERA HOUSE (Waldron and Parsons, managers): Dark.——ITEM: The management have added some effective scenery to their stock.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): William H. West's Minstrels 15; packed house; performance pleased. Jessie Sawtelle 26-31.

JAMESTOWN.—ITEM: An attempt was made to burn the Celoron Theatre 17, but the fire was discovered in time, and the house was not much damaged.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Sevengala, hypnotist, 26-31. Morrison's Faust Sept. 2. Lovers' Lane 4.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Fried's Passion Play Pictures 24. Feuberg Stock 26-31.

LOWVILLE.—NEW TOWN HALL (George W. Sherwood, manager): San Francisco Minstrels Sept. 13.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): San Francisco Minstrels 26. Hamburg 27.

HATTEAWAN.—OPERA HOUSE (Daisy Dibble, manager): Season opens 29, with Near the Throne.

WHITEHALL.—MUSIC HALL (H. G. Jillson, manager): Dark.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Thelma 28. Harrison J. Wolfe 29.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Daniel E. Ryan co. 26-31.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Lehr-Williams co. 14, 16, and 17 in East Lynne, Ten Nights in a Barroom and Peck's Bad Boy; small houses; good performances.

OXFORD.—ACADEMY OF MUSIC (Peace and Hobgood, managers): Season opens Sept. 13 with Who, What, When Minstrels. Olivette 24. Thelma 27.——ITEM: Prospects for a good season are very bright.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Baggage Check 21. A Texas Steer 27. A Female Drummer Sept. 4. A Runaway Girl 6. A Homespun Heart 7. Sporting Life 12.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausemen, manager): 31 Perkins Comedy co. 16, 17 in 31 Perkins and Vaudeville; performances and houses fair.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Al. G. Field's Minstrels open the season 24; advance sale large.——PARK THEATRE (Harry E. Feicht, manager): Caught in the Web opened the season 19 to S. R. O.; the largest opening in the history of the theatre. At Valley Forge 23-25. A Thoroughbred Tramp 26-28. U. T. C. 29-31. Uncle Josh Spruceby Sept. 2-4.——ITEMS: The new curtain at the Park Theatre, painted by Isaac Godleve, of this city, is very fine; it is a reproduction of one of Remington's famous Western paintings.—Milton Ganckel, who has been summering in Dayton, left for Chicago 20; he will go in advance of one of the Quo Vadis cos.—Manager James Dobbins, of Caught in the Web, co., is elated over the fact that his attraction broke the record at the Park Theatre.—Harry E. Feicht, manager of Park Theatre, who was confined at St. Elizabeth's Hospital with a stroke of paralysis, is out again and resumed his duties. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Myrkle and Harder co. closed 17 after the best Fair week business in many years, and were highly satisfactory. The change of specialties nightly was good. Plays: For His Sister's Sake, Knobs o' Tennessee, For Congress, A Man of Mystery, The Power of Love, and Out of the Slums. The Star Boarder 24. Two Little Waifs 28. Vogel's Minstrels 3. Martin's U. T. C. 9.——ITEMS: Stanley Walker, George R. Howard, Flora Dorset, and Harry Eedon were among our visitors last week.—Ferdinand Graham has joined the Myrkle and Harder co. to play leads.—G. W. Wilson closed with the co. and went to New York.—Northrup Maxwell as leader, and Peter Dayton, cornet, have gone to join Cornell's Humpty Dumpty.—In a few weeks Mrs. Dayton will join her husband, and they will do their musical specialty with the co. WILLIAM H. McGOWN.

SPRINGFIELD.—FOUNTAIN SQUARE THEATRE (Gross and McIlhenny, managers): Howard-Dorset co. opened the season week of 19-24 in The Princess of Patches to S. R. O. Co. and specialties were both good. Other Plays: The Winning Hand, The Plunger, The Circus Girl, Lynwood, and Myrtle Ferns. Vogel's Minstrels Sept. 4.——GRAND OPERA HOUSE: Dark.——ITEMS: Grant Merkley, Vincent Rigio, Jr., Charles Wood, and McCoy and Gans, of this city, are with Vogel's Minstrels.—Mr. and Mrs. Lee and Maybood are to be in vaudeville this season.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sauk, manager): Carner Stock co. in Knobs o' Tennessee 19, 20 drew good audiences; performances satisfactory. The Flaming Million 21, 22. Rip Van Winkle 23, 24.——ITEMS: Rosabel Leslie joined the Bronson co. at Defiance, O.—Daisy Lee Whittle made her first appearance here 19 and made a very favorable impression. She was formerly with the Medford Stock co., Louisville.—Hattie W. Evans joins the Carner co. this week.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Murray and Mackay's Ben Ton Ideals 15-17 to big business; performances satisfactory. Plays: A Man of Mystery, A Struggle for Honor, and The Irish Exile. Labadie's Minstrels (local) 22. Under Two Flags Sept. 17.——ITEM: Manager Kaufman has leased the house for five years. This means that only first-class attractions will be booked.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Season opens with Wilkoff-Bonelli co. Sept. 9-14. Harry Mack co. 30-Oct. 2.——ITEMS: Col. I. I. Remple, owner of the Opera House, is at the Pan-American 19-24.—Manager Koppe has selected for his staff, John Brannan, press agent; Rudolph Remple, chief usher; Ben J. Fields, stage carpenter, and John Bright, electrician.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jettings, business-manager): The Star Boarder opens the season 30.——ITEMS: The Delphos Opera House orchestra will again manage the house.—Joseph Louth, who has for years been a member of the orchestra at this place, has gone East to join Martin's U. T. C.: he will direct the orchestra.

GALLIPOLIS.—THEATRE (Bryan and Martin, managers): Murray and Mackey's Ben Ton Ideals opened the season 19 to S. R. O. with A Man of Mystery; co. strong. The specialty of the two Murrays, and John G. McDowell, and the acting of J. Donovan and Charles Guthrie, the latter a Gallipolis boy, deserve mention.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Season opens 29 with The Bronson co., who will present for the first time A Royal Spy, before starting on their season's tour.——ITEM: The Opera House has undergone a complete overhauling during the past season, and now presents a fine appearance with its new scenery.

TIFFIN.—NORLE'S OPERA HOUSE (C. F. Collins, manager): Al. G. Field's Minstrels opened season 20 to full house; audience delighted.——ITEM: The Opera House stage has been entirely rebuilt and considerably enlarged during the Summer, and now admits of any scenery. The new system and arrangement of electric lighting is excellent.

MARION.—GRAND OPERA HOUSE (Thomas E. Perry, manager): The New Park Theatre closed last week, and Manager Perry transferred his attractions to the Opera House. Bill included Marjorie's Dog Show, the Sawtelle Sisters, and Dr. Rays and Granville. A Star Boarder 29. Vogel's Minstrels 31.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Season opens Sept. 3 with West's Minstrels.——ITEM: Manager Rook is in the East, and will take a pleasure trip up the Great Lakes before returning home.—Bill Foster Will Rook and Mrs. Rook, are at the Pan-American.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): The Van Dyke and Eaton co. opened their season and the house 19-21 to good business, presenting A Fatal Scar, Across the Desert, and Jack and Jim; co. first-class. Who, When and What Minstrels 28.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, lessees and managers): Dark, undergoing extensive improvements under the new management. Season opens Sept. 2, with Murray and Mackey's Ben Ton Ideals for a week.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): (The Empire Comedy co. 26-31.——ITEMS: Kell Stoner, of this city, has joined The Runaway Girl co.—Robert O'Connor is spending a few weeks with his parents here.

MASSILLON.—NEW ARMORY (William R. Lippe, manager): Six Hopkins Sept. 2. Under Two Flags 6. Bronson co. 9-11. The Watch on the Rhine 21. The Heart of Chicago 23. A Breezy Time 27.

JACKSON.—GRAND OPERA HOUSE (Frank C. Morgan, manager): Season opens Sept. 7 with Vogel's Minstrels.——CRESCENT OPERA HOUSE (Guy Ruf, manager): Dark.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Season opens Sept. 7 with Under Two Flags. Uncle Josh Spruceby 10. Two Little Waifs 14.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Himmelein's Stock co. 26-29 (Fair week). Side Tracked Sept. 9. The Heart of Chicago 12.

FINDLAY.—MARVIN OPERA HOUSE (John Moores, Jr., manager): Al. G. Field's Minstrels open the season here 21.

ELYRIA.—OPERA HOUSE (H. A. Dykman, manager): Jess of Bar Z Ranch Sept. 6. Tommy Shearer co. 16-21.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Season opens 29 with George Who's Minstrels.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): ITEM: The house is closed for repairs. It will be enlarged to seating capacity of 900, and a new stage 32 feet deep by 50 feet wide will be built. Six new dressing-rooms, six boxes, 300 new orchestra chairs, and a gallery will be put in.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dark.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Season opened with the Armstrong-Warren Stock co. in Infatuation 19; large and enthusiastic audience. Other plays for week: Nell Gwynne, Tangled Flags in China, Driven from Home, A Celebrated Case, and A Bit of Blarney. When We Were Twenty-one 26. An American Tramp 27. U. T. C. 30. Caught in the Web 31. The Evil Eye Sept. 4. Robert B. Mantell 6. When London Sleeps 7.——PARK THEATRE (E. W. Marks, manager): The Oriental Troubadours 19-24 (return) fair business; good entertainments.——ITEMS: Marie Warren, of the Armstrong-Warren co., was taken ill here, but was able to resume her place in the co. 20.—J. B. Barker, who has been leading the orchestra at Young's Pier, Atlantic City, this Summer, arrived here in time to take the baton at the Eleventh Avenue Opera House 19.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hausman, resident manager): Svingall, hypnotist, opened season 19 to full house; first-class performances all week. The Evil Eye 26. Cameron Clemens co. 29-31. London Belles Burlesques Sept. 2.——ITEMS: The Brobstins, of this town, have joined the Charles Leyburn co. at Carlisle.—The unknown vaudeville actor who was killed near Allentown 13 was buried 16. His body was unclaimed.—The Elks will hold their annual picnic 27.—George Snyder, of Carlisle, has been engaged to take charge of Shenandoah Opera House. He visited Manager Charles Hausman here 17.—The Elks entertained the Svingall co. 17.—While Svingall was making his "blindfold drive" 19, with a committee of six citizens, the axle of the carriage broke, and the occupants narrowly escaped being thrown in front of an electric car. He continued the journey on foot.
GEORGE B. STICHTER.

LANCASTER.—CONESTOGA PARK THEATRE (A. K. Reist, manager): The Columbia Comic Opera co. in Giroflo-Girofla pleased large audiences 19-24. Principals and chorus did good work. Carlotta Gilman, Hazel Davenport, Ruth Lattimore, Lulu Harris, Claude Amsden, Charles N. Hebert, Franklin Fox, and John A. Dewey were in the cast. Between acts Ruth Lattimore and Hazel Davenport appeared in specialties. The Mikado 26-31.——ITEMS: Montjoy Walker resigned from the Columbia Comic Opera co. 19.—Northcott, the cornettist, appeared at Rocky Springs Park 17-24.—Charles G. Amsden, business-manager of the Columbia Comic Opera co., arrived here 19, and is making preparations for the co.'s season on the road.

SUNBURY.—NEW OPERA HOUSE (W. W. Fisher, manager): 'Way Down East Sept. 12 will open the new house. Pudd'nhead Wilson 13. The Deemster 23. Francisca, magician, 26. A Day and a Night Oct. 1.——ITEMS: W. P. Henderson, of Tyrone, who is superintending the construction of the Chestnut Street Opera House, was presented with a gold Masonic emblem 20 from the workmen under him, as an expression of friendship. He was much affected.

BETHLEHEM.—The Grand Opera House will open the season on Sept. 2 with When London Sleeps. Messrs. Mishler and Wormas, the lessees of the house, have secured George W. Hanscrdy, of Wilkesbarre, for resident manager, as O. H. Garnert has business interests in Allentown that will require all his attention. The house has undergone a few changes and thorough cleansing. The executive staff will be in the main the same as under Mr. Garnert's regime.

WILLIAMSPORT.—VALLAMONT PARK (C. A. Brosius, manager): Vallamont Stock co. in Under Two Flags 19-24; good business; excellent performances.——LYCOMING OPERA HOUSE (Fisk and Becker, managers): Season opens with Stewart Fulmer's Stock co. 22-24.——ITEM: The Opera House has been handsomely decorated and carpeted, and presents a fine appearance.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager and lessee): The Evil Eye Sept. 2. Arnold Wolford's Stock co. 9-14. Hello, Bill 16. The Tide of Life 20. Merry Maidens Burlesquers 23. Barbara Frietchie 28. Pudd'nhead Wilson 27.——ITEM: With two new railroads and the extension of the street car line and the "new Klondyke," Manager Beeson naturally expects a prosperous season.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Harry Jenkins co. 12-17 in A Child of Destiny, My Kentucky Home, 'Way Down in Maine, The Galley Slave, and A Yankee in Cuba; good business; fair co. The Little Minister Sept. 2. Tim Murphy 4.——ITEM: Manager Mills took the Elk's degree last week.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): Dielger and Cornell co., opened season 19 in The Pulse of Greater New York and continued for week; co. pleased packed houses. Other plays: A Country Courtship, The Tide of Fortune, A Romance of the Desert, The Circus Girl, Under Two Flags, and For Revenue Only.

ASHLAND.—GRAND OPERA HOUSE (Waite and Vosage, managers): Opens season with Pudd'nhead Wilson Sept. 6.——ITEMS: The Grand will be under the management of Waite and Vosage this season. Nothing but good attractions will be booked, and a successful season is looked for.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Season opens Sept. 2 with the Stewart-Fulmer Stock co. Francisca 14. A Hot Time 19. Howard and Hart 28. The house has been thoroughly overhauled and everything points to a successful season.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): Season opens with St. John's Dramatic Association (local) in The Little Tramp 24. Joshua Simpkins Sept. 7. A Wise Woman 11. Stetson's U. T. C. 17.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenimen, manager): The house will soon be ready for the opening of the season early in September. Manager McMenimen has booked an excellent line of attractions.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The programmes this season are to be unusually handsome. They will be published by R. C. Hall, of this city.

RENOVO.—KANE'S THEATRE (Joseph P. Kane, manager): Season opens 29 with Joss of the Bar Z. Stetson's U. T. C. Sept. 6.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Kmign, manager): Perry, Odell and Doe's Comedians open their season here 29-31.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Season opens Sept. 2 with Cameron Clemen's co.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Season opened 16 with Primrose and Dockstader's Minstrels. Lew Dockstader amused an audience equal to the capacity of the house. William Bonelli and Rose Stahl in An American Gentleman 19; fair attendance; performance fair. Sunset Minus 23. American Burlesquers 24. A Stranger in a Strange Land Sept. 3. Two Little Vagrants 5.——ITEM: Francis Byrnes will return to New York Sept. 8, when he will resume his part in Captain Jinks of the Horse Marines. He has been spending his vacation at his home here.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Season opened 19 with Primrose and Dockstader's Minstrels to good house; audience pleased. An American Gentleman 22. Sunset Minus 24. The King of the Opium Ring 31. Bennett and Moulton co. Sept. 2-7.——ITEMS: The Opera House has been newly painted and some new scenery added. Electricity has taken place of gas in all parts of the house.—Two nines, captained by Primrose and Dockstader played an interesting game of baseball at the park afternoon of 19. The Primrose Dukes won by a score of 9 to 2.

WESTERLY.—SLIVEN'S OPERA HOUSE

to S. R. O.; excellent performance. A Stranger in a Strange Land Sept. 5.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Season opens Sept. 9 with Shooting the Chutes. Black Patti's Troubadours 13.——ITEM: During the Summer Manager Greenewald has had the house repainted, the dressing-rooms refitted and additional scenery put in.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Pirates of Penzance had indifferent success in the hands of the Boston Lyric Opera co. 15-17. Owing to the illness of May Baker, the prima donna soprano, Marie Greenwood, a talented Memphis girl, was given the leading role in Fra Diavolo 19-21. The opera proved attractive to large audiences. Amorita 22-24.

TEXAS.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Season opens 17 with Mason and Mason.——HYDE PARK SUMMER THEATRE (J. A. Miller, manager): The most successful season ever known at this theatre came to a close 17. Great credit is due J. A. Miller for providing the people of Austin with a resort where they have found good amusement during the Summer. The Curtis Comedy co. filled ten weeks, presenting popular comedies and dramas to large business during the entire engagement. The plays were as follows: Down on the Farm, A Girl from Nowhere, In the Heart of the Storm, A Woman's Revenge, Bound to Win, My Old Kentucky Home, The Man from Texas, Jacob Jenkins, Polly and I, Man and Master, The California Detective, The Little Ferret, Ten Nights in a Bar-Room, The Game of Life, Our Master, The Price of Sham, The Captive, Utah, and The Senator's Daughter. The Curtis Comedy co. included nineteen people and they opened the regular season at Taylor, Tex., 19.——ITEM: Manager Walker has just returned from New York city, where he completed booking for the season. The contracts show that Austin will have some of the best attractions ever seen here.

SAN ANTONIO.—GRAND OPERA HOUSE (Shipman Walk, manager): Dramatic co. open the season Sept. 1. Sidney Walk succeeds his brother, Dave A. Walk, as manager of the Grand.——EMPIRE OPERA HOUSE (James T. Brady, manager): Krause-Taylor co. commence two weeks' engagement 16.——SAN PEDRO SPRINGS (Mrs. Joe Cosby, custodian): A large crowd attended Carl Beck's concert 18.——MUTH'S GARDEN (William Muth, manager): Carl Beck's Band gave their usual concert 18 to good attendance.

FORT WORTH.—ITEM: The Greenwall Opera House is a busy place at present. Manager Greenwall is having the house painted, both inside and out. New scenery and drops are being made, and the heating apparatus and dressing-rooms are being overhauled. The season that opens next month will no doubt be a prosperous one. The assistants will be the same as last year. Manager Greenwall has spent the entire Summer here, his time being spent between Fort Worth and Dallas, where his new theatre is being built.

WACO.—WEST END PARK THEATRE (John Schwartz, manager): The Auditorium Stock co. presented a vaudeville bill 15-17 to crowded houses. The specialties were well received.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Henry Miller and his excellent co. captured the town 15. D'Arcy of the Guards; house packed; audience enthusiastic.——SALT PALACE (H. R. Halvey, manager): The Wilbur-Kilpalace (H. R. Halvey, manager): The Wilbur-Kilpalace (H. R. Halvey, manager): The Wilbur-Kilpalace

JOHN E. INCE, JR.

Above is the picture of John E. Ince, Jr., who will play the leading heavy role in Lost River this season. For the past six years Mr. Ince has been associated with leading managers and stars, including Rich and Harris, Augustin Daly company, Hoyt and Thomas, Jacob Litt, Henry W. Savage, the Grand Opera House Stock company, Philadelphia, the Grand Opera House Stock company, Boston, We 'Uns of Tennessee, Kathryn Kidder, and Henry E. Dixey. Mr. Ince within the last two years has shown marked ability in juvenile and genteel heavy roles. His clever work in The Rebel with Andrew Mack attracted much attention.

BROOKLYN'S SUMMER STAGE.

SATURDAY, Aug. 24.

But one more week may be said to actually remain of theatrical diversion at the Beach and Bay. For, beginning on Monday, its supremacy will be disputed, not only by the newly opened theatres in Manhattan, but also by the four houses then under way in nearer-by Brooklyn. While the water-side entertainments are officially out of the swim at the close of Labor Day, an aftermath of more or less profit is experienced during at least half of September. A supplementary offering of vaudeville has been decided on at Manhattan Beach for the first fortnight of the coming month; and the patronage enjoyed by Manager William T. Grover at the Brighton Beach Music Hall has been of such vast size that its reduction by one-half or more will probably yield a comfortable profit during that part of September that he may elect to remain in contest.

Jefferson De Angelis in A Royal Rogue, the final feature at Manhattan Beach, began the eighth week of the season there on Monday to a volume of business and degree of satisfaction, excepting the Castle Square engagement, far ahead of all that preceded. Mr. De Angelis remains up to and inclusive of Sept. 2.

The Sousa concerts terminate with the afternoon and evening performances of Sunday, Sept. 1. With the exception of the Saturday concerts the paying attendance has apparently been light, and had it not been for the Sunday double "take" it is probable there would not be found much profit, if any, in the current season's daily matinee concerts.

The inclement weather of to-night (Saturday) militated against the success of Pain's annual Carnival of Fire, which, long in advance, was scheduled for this date. As the fireworks inclosure is to continue another three weeks, the deferred spectacle will have ample chance for a satisfactory showing.

For the tenth week of the Brighton Beach Music Hall: Louise Dresser, discarding her "picks," sang to good advantage. Wright Huntington exhibited the familiar A Stolen Kiss, in which honors were shared by Jane Irving and W. S. St. Clair. Harriet Avery Strakosch, assisted by Theresa Grafton, Edgar Zerale, and D. Cantori, sang the Garden Scene from Faust. Drawee was another in good esteem, the cleverness of his juggling fully meriting the applause that he gets. Montgomery and Stone with their finished and unapproachable dancing received close and appreciative attention, being by long odds the star feature of the entire bill, which, as usual, rounded out with the vitagraph. Manager Grover's choosings, 26-31, are Monroe, Mack and Lawrence, Julia Kingsley, Sydney Grant, Louise Brehany, the Andalusians, Elsesta, and the Davenport Brothers. Two nights during the past week the police authorities stopped the further sale of admission tickets, claiming that the auditorium was dangerously overcrowded.

The Pan-American Girl says good-by to Bergen Beach next week. The cast has undergone quite a number of shifts and changes, owing to many of the talent being called upon to join the road companies with which they are identified the coming season. Manager Percy Williams jumped in and played with finish and aplomb one night the current week the role of Al Shean, who was absent through domestic bereavement. While Bergen Beach expects to do considerable business yet awhile, Manager Williams' attention will be mostly concerned hereafter with the Orpheum, Gotham, and Novelty.

The Unique starts the new season this Saturday night with W. B. Watson's Oriental Burlesquers, the Star falls in line on Monday afternoon with Rose Sydell's London Belles, and the Bijou presents The Cherry Pickers the same night, while Mrs. Spooner starts her second season at the Park at the same time with The Thoroughbred. The end of the week will find six houses open, as the Columbia exhibits The Great Ruby on Saturday afternoon, and the Gayety exploits Sporting Life in the evening.

JUSTAND FAIR.

THE ELKS.

The Elks of New Orleans, La., took charge of West End Park the evenings of Aug. 12, 13, 16, 17, 19 and 20, and gave a series of excellent entertainments. There is a great deal of talent in the lodge, and the entertainments were one big burlesque from start to finish. Some of the features introduced were the Susie Band, that dispensed extraordinary music; Hon. John Fitzpatrick made his initial debut on any stage as a trombone soloist; the Rubes sang several songs never heard before, and the Amazon March, composed of prominent business men of the town dressed as Amazon maidens, carrying shields and torches, and all in tights, very short skirts or regular ballet costumes, went through the figures of the march perfectly and at the same time displayed all of rather ungainly figures far too plainly. The regular bill at the Park included Francis Curran, a band programme arranged by Conductor Rosenbecker, and Amy Whaley, whose singing to band accompaniment made a great hit, according to the New Orleans press. The affair was a benefit to the Elks' relief fund and was a financial success.

Defiance, O., Lodge, No. 147, will give their annual picnic Aug. 27 in honor of the Bronson company, who open their season at that place Aug. 29. The picnic will be held at Island Park and besides a ball game, races, etc., a number of the company will participate in a vaudeville programme for the amusement of the Elks and their friends.

AMONG THE DRAMATISTS.

Booth Tarkington has completed a new drama, The Man on Horseback.

WIND WRESTLES WITH THEATRE.

On Saturday afternoon, at half past three, a genuine Kansas cyclone struck Jersey City, wrecking business houses and churches and ending its debauch at the Bijou Theatre. Indeed, the Bijou Theatre seemed to be the Mecca of the merry cyclone, for it did more damage there than anywhere else.

Howard Hall, in his new play, The Man Who Dared, was booked to appear at the ill-fated playhouse on Saturday night. A dress rehearsal of the drama had just ended when the wind arrived. The wind came in at the front entrance, smashing glass doors and partitions in its progress, and, arriving at the wall back of the stage, blew it almost entirely out. Of the seventy-foot wall only about eighteen feet remained. The rest came crashing down upon the stage whereon Mr. Hall and several members of his company were rehearsing. The two lions that are to figure in the production were in their cage and the debris fell directly upon them. The cage was bent and twisted by the mass of brick and mortar above it, and for some time it was feared that the lions had been killed.

Mr. Hall, with Henry H. Winchell, manager of the Bijou, went to the cage as soon as it was safe to do so, and finding that many of the bars were broken and that the animals might escape, they covered the openings securely with canvas and timbers. Later, after much difficulty the lions were transferred to regular animal boxes and were taken away.

Colonel J. W. Holmes, the proprietor of the Bijou, estimates his loss at about $7,000. On Sunday morning he put a large force of men to work repairing the damage to the building, and Mr. Hall had a force of one hundred men at work repainting scenery and building a new cage.

The house was entirely sold out for the first three performances of The Man Who Dared, which means a serious loss to the management. However, the repairs will be quickly made and the play will be produced on Thursday night. Already the sale of seats for the last three nights of the week has been remarkably large.

NOTES OF NEW THEATRES.

Work began last week on the Sire Brothers' new theatre on the northwest corner of Broadway and Forty-fifth Street.

The new Wagner Theatre at Munich, Bavaria, was opened on Aug. 20.

Sutton's New Theatre, at Butte, Mont., is announced to open Sept. 30. The building will not be entirely finished by that date, but the theatre portion will be ready. It is one of the largest houses in the West, and the management is making arrangements for an opening attraction that will do it justice. The brick work was completed last week, and it is expected to have the building entirely roofed over by Aug. 18. It is now ready for the plasterers, etc. The stage will be 36 feet wide and deep, and there will be a height in the clear of 60 feet 6 inches. The house is to have a seating capacity of 2,275 people. Some of the stock scenery has already been completed and the rest is under way at Sutton's Family Theatre in that place.

James D. Burbridge, manager of the Park Opera House, Jacksonville, Fla., will have a temporary theatre erected for the coming season. will have a seating capacity of 1,500, with a It will be known as the Burbridge Theatre and large enough stage to properly present any production. The opening will take place about the middle of September. Thousands of mechanics are working in the burned district of Jacksonville, and the city is rebuilding very rapidly."

THE KILTIES' BAND TOUR.

The Kilties' Band, under the management of T. P. J. Power, has had a successful Summer tour. Starting early in June, all the principal cities in Canada were visited, after which the band went to Vermont, New York and Pennsylvania, and despite the hot weather the S. R. O. sign was often used. In Pittsburg (Calhoun Park) the Kilties broke all previous records, over 40,000 admissions being sold one day. The Kilties are now at the Pan-American Exposition, Buffalo. They will close early in September, when they will return to military duties until their grand transcontinental tour starts Nov. 1, when they will visit all the leading cities in America from coast to coast and south to the Gulf. Two new cars have been purchased for the twenty thousand miles tour, and ten weeks have been already booked, which looks very promising for a successful season.

Born.

ELY.—A daughter to Mr. and Mrs. J. Frank Ely (L. Florence Harvey), in New York city, Aug. 20.

Married.

BIERMANN—PALMER.—Emil Biermann and Edythe Palmer, in New York city, on Aug. 19.

LOOS—FRANK.—J. George Loos, Jr., and Pearl Frank, in Chicago, Ill., on Aug. 14.

SCHOFIELD—MARTIN.—Charles Irving Martin and Annie Isadore Schofield, at Orleans, Mass., Aug. 17.

TAYLOR—DRAPER.—James Spottiswoode Taylor to Louise Bemis Draper, at Yokohama, Japan, on Aug. 14.

Died.

AUBURN.—Courtland Auburn, at Montreal, Aug. 9, of consumption.

GIBBS.—Clark Gibbs, at Trenton, N. J., Aug. 20, of abscess of the brain, aged 64 years.

GIRARD.—Dorothy Girard (Mrs. Hal Lawrence), in Chicago, Aug. 16, of typhoid fever.

KELLEY.—Alice St. Clair Kelley, at Newark, O., Aug. 22, of consumption.

MORRIS.—Mrs. Samuel Morris, by suicide, in Chicago, Ill., Aug. 19.

MURRAY.—Randolph Murray, in New York City, Aug. 23, of consumption, aged 50 years.

SAWTELLE.—Jessie Sawtelle, at Rochester, N. Y., Aug. 23, aged 29 years, of typhoid fever.

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AN EARLY COMBINATION.

A Summer Tour of Laura Keene and Her New York Company.

The Summer tour of which I write grew out of a necessity. Miss Keene's ill-fated venture at the Chestnut Street Theatre, Philadelphia, had been the cause of much anxiety, hard work and loss of money, although the brave little woman, with heroic pluck, had battled bravely to meet her many pecuniary obligations, and had succeeded in keeping the Chestnut open by herself heading a company which had successfully appeared six weeks in Washington, and also appeared in the Southern cities on the Atlantic Coast.

During this same season Mrs. James A. Oates had made a most successful and profitable tour in burlesque, her company coming up the Southern Coast as we passed down. Alice Oates was in the full flush of her brilliant powers and marvelous beauty, and money and adulation were flowing upon her. Mr. Oates had the previous Summer played a remarkable engagement at the Opera House, St. Paul, and

FRANK MORDAUNT.

secured control of the theatre for the ensuing season, with the intention of filling the time with a company headed by his wife. Now that Mrs. Oates had suddenly become famous, he sought to make the most and best of the changed conditions and looked about to fill the St. Paul time, while he was equally desirous of securing immediate time in Philadelphia.

James A. Oates, in bringing about the Philadelphia engagement of Mrs. Oates, made it a condition of his contract that Miss Keene should open his season at St. Paul supported by her own company. For this Summer campaign the following people were engaged: Frank C. Bangs (to be jointly starred with Miss Keene), Colin Stuart, W. H. Otis, W. H. Wallis, Barney F. McNulty, F. O. Savage, E. W. Blanche, Master Everett Marden, Jennie Anderson, of Baltimore; Rachel Cantor, Emma Taylor (Miss Keene's eldest daughter). The late George H. Tyler was to act as manager and the writer went in advance. The season opened at Wheeling, W. Va., May 28, 1870, most of the places being booked for two days, opening with Miss Keene's version of Boucicault's Hunted Down, following with Our American Cousin on the second night. The route was very free of attractions of any kind, except that the circuses were beginning to bill. A year on the road ahead of a minstrel company and a season with Miss Keene had given me considerable experience, and I did my best to put her reputation and the excellence of the little company before the newspaper readers, but as a rule editors and reporters knew nothing about the metropolitan fame of actors or actresses, and knew as little about Laura Keene and comedy and drama as they did of the heart of Africa.

At Dayton, O., one young gentleman of Teutonic extraction, who informed me that he was the dramatic critic, assumed to be thoroughly posted and assured me:

"American Cousin—Larry Keene, of course I've heard of him. Larry killed Abe Lincoln."

With the exception of Indianapolis and St. Paul the halls and theatres were rented, but with W. H. Leake and Oates we played on shares. By consulting an old diary of the route I find that even at that early day I knew how to exercise one of the agent's best prerogatives. An entry says, "Drew $20 from W. H. Leake."

At Logansport I recall that I visited the company, which played in a little jewel of a bandbox theatre owned by a local banker. It was a gem, and Miss Keene was so enraptured with it that she exclaimed:

"Oh! if I only had it on Broadway!"

At Bloomington there were two theatres, and I found myself in a very nest of opposition, including a heavily billed circus, but I made the best of the situation by using a perambulating billboard. Dr. Schroder, who owned the theatre at which Miss Keene played, was a character, and a man of enterprise and considerable wealth, besides owning a vineyard from which he made an average of 7,000 gallons of wine a year. The Doctor was never happier than in entertaining professional people; as he expressed it, his desire was to "make everybody happy," and he came pretty near it, as wine was freer than water. Schroder, indeed, judged a visiting company by its capacity for wine.

"I tell you," said the enthusiastic Doctor, pouring out the juice of the grape in large tumblers, "dose McKean Boocanoos fellows vas pretty good, but Skiff and Gayleord's Minstrels they drank de vine py the beeckets."

Tyler having remained at Philadelphia, Walter Savage joined at Bloomington as treasurer, Frank C. Bangs closed at Winona, and Frank Mordaunt, the leading man of the previous season, joined at St. Paul.

In this scurry on to St. Paul I have not mentioned some of the places visited, speaking only of those which have impressed a recollection by an incident or an anecdote. Although the company was small and Miss Keene a practical theatrical economist, she had many calls on her purse which swept away any temporary accumulation of profit. The farm and charming country residence at Acushnet, near New Bedford, was a constant bill of expense. Miss Clara, the second daughter, was pursuing her musical and other studies in Philadelphia, and the outgo was much more certain than the income.

It is a fact that Miss Keene's appearance at St. Paul as a substitute for Alice Oates was a disappointment, and I felt fully aware of it as soon as Tracy Titus and I touched town, and we both came in on the same train. Just before reaching St. Paul there was a change of cars, and who should appear than Mr. Oates' representative, who, no sooner had he taken a seat beside me, asked:

"Have you got any money?"

Tracy had been connected with Crosby's Opera House, in Chicago, and had "Just stopped over to see the boys, and now I'm riding to St. Paul on my trunks and the conductor has got the check."

After this open confession I "paid the freight," and Titus recovered his trunk check. Of course he shared my purse until the opening night.

A good share of the guests at the Merchants' Hotel were consumptives, and the hacking and coughing about the house and the frequent funerals terrified Tracy, and he anxiously inquired if consumption was "catching." The presence of the pulmonary invalids and guests was also a source of both sympathy and annoyance to Miss Keene during her stay in the city. Alas! both Laura Keene and Tracy Titus were fated to die of the insidious destroyer. For myself, St. Paul as a health, or rather disease, resort was rather an unpleasant place to tarry in. I remember particularly a poor fellow on one of the dailies, who everybody told me that he was "getting better," when he was getting worse as fast as he could cough his life away.

On our arrival at St. Paul the irrepressible disciple of the tragic drama and draw poker, McKean Buchanan, was putting in his third week.

An official four-page circular was issued announcing the opening of the Summer season June 20, 1870, with Laura Keene and her company in Hunted Down. It also stated:

"Miss Keene will present during her engagement standard and modern comedies, the latest dramatic sensations of Paris, London and New York, and many pieces her sole property, having been purchased at great expense from Charles Dickens, Dion Boucicault, Charles Reade, Tom Taylor, and T. W. Robertson."

After elaborating on the elegance, attention and detail of Miss Keene's stage mounting, the publication boasted: "The hall, stairs, lobby and aisles have been laid with matting, which will obviate the noise and confusion which have hitherto marred the entertainments and been a source of annoyance to the patrons of the Opera House." Further, "In keeping with the character of the comedies and dramas produced during the season, rich carpetings, elegant furniture, tapestries, curtains, etc., have been purchased at considerable expense."

The local management was moving in the right direction, no doubt taking courage from Oates' success of the past Summer. What St. Paul had been in a theatrical way I judged from a remark the landlord made. When I squared up the bills of Miss Keene, Emma Taylor, and myself, he said that in only two instances had theatrical people paid their bills on leaving town, and we were one of the "instances." And the taverner didn't seem to regret it either, for he concluded:

"Of course we want to have something going on in the city and are willing to do our share.

That is what may be called subsidising the drama—or boarding and lodging it.

If the press, as well as the public, was disappointed in the substitution of Laura Keene for Alice Oates, the newspapers one and all treated us royally and did all that was in their power to make the engagement of the "Queen of Comedy" a success. There was no limit to space or sparing of good words; neither did the two representatives of the two managers fail to hustle in an attempt to hold up their ends.

For the third "return week" Titus and myself got up a scheme to enlist all the "best citizens and admirers of the standard drama." The Governor, Mayor, and prominent people, including the United States Army officers at the nearby Government post, joined in a letter of request to Miss Keene for the production of certain high-class comedy bills for the last six nights and matinee, and of course that lady willingly complied. A coupon ticket for the seven performances was gotten up, the purchaser of which could select the same seats for the concluding performances and "season admissions for the select season," had quite a

FRANK C. BANGS.

sale and helped to pull up the receipts for "the series of farewells."

Titus also interested himself in a railroad excursion to the last matinee of the second week, and went down the road to sell tickets to the incoming patrons to avoid delay at the box-office on arrival. Outward bound Tracy was inveigled to partake of a novel sensation by joining the division superintendent in a ride on the cowcatcher—and they caught the cow and narrowly escaped with their lives. The engineer, having received the tip from the railroad official, "pulled her wide open" and let the engine sail the rail at top speed, picking up the cow on the way and covering both the riders on the cowcatcher with blood. By lucky chance the foolhardy seekers after excitement were uninjured, but they were a sight to behold. The bill at the Opera House was School, and when Robertson's lines about the bovines were spoken the delegates from Shakopee, believing that the allusion was all on account of the cow on the track, "brought down the house" in a round of applause that was so hearty and sudden that Miss Keene quite halted in her lines.

The men of the company made many friends in the city and were exceedingly popular. The principals of the newspapers got up a fishing excursion for them at White Bear Lake, and in other ways made their stay exceedingly pleasant. Miss Keene, as was always her course on tour, accepted no social invitations, and devoted herself entirely to her stage duties and her large correspondence. Besides, her health was not of the best, and her work in midsummer arduous and exhausting.

Miss Keene's room looked out on a side street, and with the necessity of open windows and the noisy chatter and laughter in a saloon across the way her sleep was disturbed, and she was, moreover, annoyed because she recognized in the voice of the favorite yarn spinner and relator of anecdotes Barney McNulty, the comedian of her own company, who was quite a favorite of hers, as he had been in her employ for several seasons and was looked upon as a member of the family. Barney was often called on to do such little favors for Miss Keene as the forwarding of telegrams, mailing of letters and making any little purchase for personal or stage use. One morning McNulty called to see if he could by any means make himself useful, and in-

DOLLY DAVENPORT.

stead of an errand received a lecture, and he stood up and took it very much as a big boy would, with many an interjected "Yes, ma'am."

Miss Keene went on to tell Barney how he was injuring his health in keeping such late and convivial hours, and although it might be fun for the boys it was death to McNulty, the same as to the frogs in the fable. Thereupon Barney put on a bold front and, with the airs of injured innocence, exclaimed:

"What! me up late in a bar room telling stories?"

"Yes," interrupted Miss Keene. "I heard you with my own ears. Don't I know your voice?"

"Oh, you might have heard my voice, Miss Keene; I admit that. I have a habit of talking in my sleep."

Minneapolis, but little more than an overgrown country town, was the next stand billed, and it had suffered, but not bled to any alarming pecuniary extent, from weeks of continuous dramatic performances—Kingsley's Dramatic Troupe to the tune of five weeks and a dose of McKean Buchanan on top of it all. "Old Buck" I had known for years, and I induced him to release one of his players, W. J. Hurley, and he did it most gracefully, to "Miss Keene, a lady and an artist, and an honor to our most noble profession." Harry Hawk had been engaged for the tour and appeared at Wheeling, but from a sudden attack of pleurisy was forced to remain behind, and was unable to join the company at St. Paul as expected.

Buchanan was a close figurer on expenses. His posters were all of the three-sheet size, black letter on yellow paper, and all his hired men—the actors—had to bear a hand every day in putting out dodgers of the play of the night, all being headed with economical view, "Theatre To-night." The tragedian also ran the lozenge and playbook privilege on his own account. And for all the excruciatingly funny things that have been written about the man, he played many plays well, and chewed neither soap nor scenery, as so persistently represented. His daughter, Virginia, was more than a capable woman, and the company were far from the worst on the road. At any rate, his cheap actors ate regularly, rode the road, and did not walk it, except in putting out dodgers.

To continue the narrative. I quote from a letter of Miss Keene's:

"On arrival at St. Paul I found that the boat which was to leave at 6 P.M. was not up the river and the hour of its arrival quite uncertain. Accordingly took a view of Horwitz and Connelly's great dramatic (!) attraction at the Opera House. Joe Murphy did not appear and Dolly Davenport made a very happy apology for his non-arrival. Their receipts were $115. I saw the first piece only, Naval Engagements. It was very tame and draggy. Dolly tried his best to lift the piece, but it was leaden heavy and wouldn't be lifted. Mrs. Horwitz sang the drinking song from Lucretia Borgia, and Mr. Duncan sang the ringmaster's song and a take off on the Chinese that would be a good end song with a minstrel band."

At Winona I found Buchanan's company doing an Uncle Tom matinee. The manager enlightened me by explaining that he was "doing the English version—Uncle Tom with Little Eva left out;" adding, with a snort and a laugh, "Usually got a little girl without any difficulty, but couldn't find one here. People look upon actors as they do upon gipsies, and fear that their children might be carried off. At the manager's request I tended door while he went on "to sell a few slaves." Most of the actor's lines were addressed to me, with such admonitions and instructions as "Keep your hands in sight," "Take anything if they haven't got the price," "Jackknives go," "Don't hold out more than the price of two drinks, and count me in on one."

The dramatic pirate was in early evidence, and Miss Keene wrote to Davenport from Winona July 26: "I want Our American Cousin done wherever we play for the first time. Why did you not add it to Dubuque? I suppose you had good reason?" The good reason was that Tom Taylor's play had been done by a party of freebooters and thereby rendered useless to the rightful owner.

Miss Keene lost heavily in Minneapolis, and things were but little better in St. Paul. An attempt to reduce salaries to a Summer figure resulted in secession of several members of the company, who declined to accept the "usual two weeks' notice" and quit in high dudgeon, to find when too 'ate that their places had been filled by Dolly Davenport and wife and Mr. Duncan.

Writing from Winona, Miss Keene said: "Last night's house $140; $80 less than expenses. The weather is enough to drive one to become fish. All think our audiences wonderful. I find it wonderfully Bad! Bad!"

I recall advertising La Creole because it was most famous or infamous by reason of "Brick" Pomeroy and the notorious La Crosse *Democrat*. The editor was owner of Pomeroy Hall, and his compositors and employes were armed and equipped to fight the entire Federal Government if called on. Pomeroy had gone on to New York to sink himself and a fortune entirely out of sight, one as deeply buried as the other.

I had hoped to make Clinton, Iowa, but could not secure a hall, but dropped off there thinking that I might be able to induce the local party who held the date to make a change. Failing therein I booked Lyons, and thereby hangs a tale. Before I tell it I must not forget to relate of a typical party of barnstormers who were holding forth at Clinton. A large portion of the company—in numbers and weight—was made up principally of members of a family. I think—and it is only a think—that they were the Cliftons or Cliffords, but whoever they were they physically and artistically controlled all the fat parts. The manager could play anything, and post bills, but neither he nor any of the company "doubled in brass." They had not as yet arrived at that advanced stage of dramatic art. I know that I swapped stories with the actors far into the night and well on toward morning, long after the manager had himself posted the announcements for the coming day and gone to rest.

Now for the gentlemen of Lyons, omitting the Lady. I made the town, but the company did not. The down boat on which they had embarked ran aground just before reaching the town, and there it stuck until it was too late to perform, and the company continued on. When the steamer touched at Clinton a constable from Lyons, full of warrants and official authority, came aboard and, without endeavor to make collection, proceeded to exercise his authority, which the mighty captain at once disputed, declaring that it took the service of a United States marshal to do the business of attachment on the seas or waters of this glorious country.

Miss Keene was perfectly willing to meet all the demands without expense, but the captain, excited to ire, protested and carried off the Lyons constable, who would have been only too glad to have escaped, for the crew and actors—both crews—vowed all manner of dreadful things against the thoroughly frightened and penitent officer, who beseeched the captain to land him; in fact, in the name of the town of Lyons and the State of Iowa he demanded a landing. He got it, being put off the boat in as dismal and doleful a place as could be found between St. Paul and New Orleans, while the actors, acting to the life, cried "Drown him!" "Throw him overboard!" with a chorus of incendiary exclamations by the passengers and crew, and a blaze of blue blasphemy from the captain, who was mad all the way through.

I met the company at Muscatine, and there was another amusing incident. The company was small and the baggage large, and the landlord contrary. Blanche, the property man, was independent. Blanche informed me that the landlord had said that "the circus always put the baggage in the rooms, and he wouldn't put the trunks in the rooms for any show." The property man inquiring for instructions, I gave them to him:

"Pile the trunks up in front of the hotel door and let them stay there until the landlord changes his mind."

Nothing suited Blanche better; he blockaded the doorway so that it was about impossible to get in or out of the place. And then the landlord promised to thrash me, but he changed his mind about the thrashing, and putting in the baggage, too, when Frank Mordaunt promised to do a little thrashing on his own account if any was to be done.

As there was not a scrap of scenery in the hall at Muscatine, Miss Keene was at a loss how a play was to be given; but Savage, the stage-manager, who was called in counsel, explained so readily how the thing could be done that Miss Keene sat down on the floor of her room convulsed with laughter at the aptness of the old actor, who remarked dryly:

"Playing without scenery, Miss Keene, is nothing. I've acted in my time without salary."

Burlington, Iowa, was not much better off. It had in Union Hall one scene, but, as the agent called to my attention, it was painted on both sides.

Quincy, Ill., was the last town I billed. The balance of the route was advertised by the versatile Dolly Davenport, while the writer went on to New York in regard to business of the following regular season.

In conclusion, it is hardly necessary to indulge in any profound reflections. The entire West now boasts of many magnificent theatres, and extends a liberal patronage to the best native and foreign attractions. One fact I recall worthy of mention. In many places visited by Miss Keene the theatres belonged to German societies, the self-same societies furnishing us with music, and in many cases very capable orchestras. To-day the actor over the route Laura Keene played does not appear in the Odeon or the Philharmonic or the Germania, or play without any scenery at all or next to none.

CHARLES H. DAY.

P. W. L. NEWS.

Social day at the Professional Woman's League yesterday afternoon drew a large attendance and was a notable success. Mrs. George Childs, chairman of the Reception Committee, gracefully received the guests. Dignity and a spirit of good fellowship prevailed, inspired by the popular chairman, "Aunt Louisa" Eldridge. A piano solo by Suzanne Westford was enthusiastically received. Vira Rial rendered two vocal numbers very artistically. A scene from The Hunchback was well presented by Laura Alberta and Rosalie De Veaux. Mathilde Cottrelly read "A Lady and a Lion," with musical accompaniment by Madeleine Payne. Both the recitation and the music were replete with humor and called forth much applause. Two songs by Katherine Muller revealed a well cultivated voice of wide range and great brilliancy. Eugenie Besserer gave a recitation, with piano accompaniment by her little daughter. In closing the meeting, the last social in the present quarters of the League, "Aunt Louisa" said: "We have spent many happy days in this good old room. We have had our worries and trials. We don't all think alike, but we all come out alike in the end. We are going into a new place, and we'll try to be as happy there as we have been here."

ERRORS GRAMMATICAL AND DICTIONAL.

In fulfilling these terms, he alleged, he had spent to date $21,000, and if his contract were rescinded he *would* suffer irreparable damage.—New York *Sun*, July 11, '01.

This is what the *Sun*—when it is done by others—calls taking the shoulds out of the would box. Being neither a promise nor a determination, but simple futurity, the auxiliary should be *should*.

He told Mr. Spate that he *would* be glad to buy the chairs of him and present them to the city.—New York *Sun*, July 11, '01.

"I shall be glad" is what he said, if he spoke grammatically. Had he said, which certainly is not probable, "I promise you that I will be glad," then the *Sun's* auxiliary would be correct.

He not only refused to see them, but he refused to delegate to any one authority to consider any *proposition* that they might make.—New York *Sun*, July 10, '01.

The *proposition* was a *proposal* by the agents of Aguinaldo to contribute $100,000 to the Democratic campaign fund. We admit or deny the truth of a *proposition;* we accept or reject a *proposal*.

The letter was also to contain an offer of *financial* assistance to Mr. Keller in bringing suit.—New York *Sun*, July 10, '01.

We offer *pecuniary* or *monetary* assistance, not *financial*.

It will be some days, I fancy, before we *will* hear anything about the assets and liabilities as given out by the assignee. . . . To what extent that has been done my statement will show. I regret to say that I *will* not be able to issue that until next week.—New York *Sun*, July 10, '01.

Two *shalls* out of the *will* box.

If he had known that he *would have obtained* no more on the appeal, he said, he *would* have put in the ten days in jail.—New York *Sun*, July 10, '01.

Two *shoulds* out of the would box. Then *have obtained* should be *obtain*.

Mr. Kellogg said that he *would* begin an action at law at once for the recovery of the amount which his client claims from the city, and he added that when this case came up it would bring up the constitutionality of the law.—New York *Sun*, July 12, '01.

As this, probably, was simple futurity—neither promise nor determination—the *would* should be *should*. If Mr. Kellogg used his auxiliaries correctly, he in all probability said, I *shall* begin an action, which *shall*, in indirect discourse, becomes *should*.

Only the people who knew Edward Parker Deacon, who died in Boston last week, *appreciated* how sensitive he was to the notoriety that came to him after he shot Abeille in his wife's room in Paris in 1892.—New York *Sun*, July 12, '01.

What the writer wished to say would be expressed by *know* or *were aware*. The objection to *appreciate how sensitive* is that it is not English.

"I don't know. I don't know where Mrs. Hanna is. I came here to find out if she *were* going to Europe to-day. I expect to go back home."—New York *Evening Sun*, July 12, '01.

"If she *is* going" is probably what the writer wanted to say. There are those that think they must have a subjunctive form of some sort after every *if*.

A dispatch to the Central News from Paris states that during the experiment with the Santos-Dumont dirigible balloon, *subsequent* to the flight around the Eiffel Tower, an accident to the motor compelled the aeronaut to descend.—New York *Evening Sun*, July 12, '01.

An adverb is required here, which *subsequent* never is.

If we were not interested in the scene of such an event it would mean that we *were* without imagination and incapable of patriotic feeling, and nobody can say that we are lacking in these things.—New York *Evening Sun*, July 12, '01.

Is this *were* a past indicative or is it intended for a present subjunctive? *Are* probably expressed what the writer had in his mind. The man that can't use the subjunctive correctly would do wisely to let it alone.

He thought it likely that he *would* go into business with his father. . . . She said it was true that she had made "a few thousands" in Wall Street, also that she thought she *wouldn't* return to the stage just yet.—New York *Sun*, July 14, '01.

Two *shoulds* out of the would box, as the *Sun* expressed it in '96 when it made fun of the late Mr. Hobart for misusing the auxiliaries.

The cop looked as *though he were* about to cloud up and rain. The young man swung on another car and escaped. The crowd sighed with enjoyment.—New York *Sun*, July 14, '01.

As *if* he *was* would be English.

There can be no question of Mrs. *Westerfield* being an heir at law of the late Mr. Rogers as there has been of the relationship of Virginia Helmisch, who filed a caveat yesterday asserting that she was the half-sister of Mr. Rogers.—New York *Sun*, July 14, '01.

Westerfield should be in the possessive case. We do not hear of *me* being, of *him* being, of them being.

Whether the report was true or not, etiquette clearly forbade his *Lordship* saying a word.—New York *Sun*, July 14, '01.

His *Lordship's*.

Selection of a Board of Directors was left in his hands. He nominates Messrs. Hill, Harriman, William Rockefeller, Twombly, and Samuel Rea. Great railroad war is ended.—New York *Evening Sun*, July 17, '01.

Clearly, it was the *selecting* of a board that was left to Mr. Morgan. The product of the *selecting* was a *selection*.

The nuisance, he says, consists of an excess of piano playing in the house of a family *of the name of* Williams.—New York *Evening Sun*, July 17, '01.

A family *named* Williams.

He thinks that the protectorate will come in the form of a *proposition* from Honduras that the United States shall take charge of its foreign relations.—New York *Sun*, July 18, '01.

Not *proposition* but *proposal*. We never hear of a marriage proposition, though it would be quite as correct.

The fraud was committed by means of the substitution of a large quantity of Sumatra tobacco imported in bond, of cheap American tobacco.—New York *Evening Sun*, July 19, '01.

This sentence, it would seem, means: The fraud was committed by substituting cheap American tobacco for a large quantity of Sumatra tobacco imported in bond.

Wilson had had apartments at the Bevan House, in Larchmont Manor Park, for a month *previous* to his disappearance, and he made daily trips back and forth from the city.—New York *Evening Sun*, July 19, '01.

The adjective *previous*, when used adverbially, should have the adverbial termination.

These cuts were undoubtedly caused by the body being dashed against the rocks where it was found.—New York *Evening Sun*, July 19, '01.

Body's being.

He wrote a letter to his sweetheart in which he said he had been chosen to murder the King by an Anarchist society of which he was a member.—New York *Sun*, July 21, '01.

Otherwise: He wrote a letter to his sweetheart in which he said he had been chosen by an Anarchist society of which he was a member to murder the King.

He says that he was in earnest when he wrote the postal authorities, and that if his *proposition* is accepted and proper compensation guaranteed he will deliver mail at European ports within two days from New York.—New York *Sun*, July 21, '01.

Proposal.

He admitted that he had been working on his scheme for many years, and said that he *would* use electricity as a motive power and that the vehicle is to be a car which [that] will move with perfect safety on sea or [on] land with a velocity of from 200 to 300 miles an hour.—New York *Sun*, July 21, '01.

Another *should* out of the would box.

An Anarchist *of the same of* Miotti has been arrested at Vicenza on a charge of conspiring to assassinate King Victor Emmanuel.—New York *Sun*, July 21, '01.

Named.

The damage to the corn crop is now estimated at 20 per cent., a loss of five or six million dollars, leaving the estimated crop at about 225,000,000 bushels, *providing* rain comes soon to check the damage.—New York *Sun*, July 22, '01.

Not the participle *providing*, but the conjunction *provided* is what is here required.

It is shown by Supt. Wainwright's letter that the order of Secretary Long to exclude the third volume of the history from use as a text-book at the Naval Academy was unnecessary.—New York *Sun*, July 23, '01.

Long's.

"I *would* welcome an investigation of this whole matter by Congress or by the Navy Department," went on the Admiral, "but I see no hope of its being taken up."—New York *Sun*, July 23, '01.

Should.

The very striking discussion provoked in the Virginia Constitutional Convention over the *proposition* to strike out the word "Christian" in the Bill of Rights was ended on Friday last by *the retention of* the word by a vote of 7 to 4 in the committee to which the question was referred.—New York *Sun*, July 23, '01.

Proposal. By *retaining*.

Rear-Admiral Winfield Scott Schley has at last come forward with a promise that he *will* demand a court of inquiry, and also bring civil suit against the publishers of Edgar Stanton Maclay's history.—New York *Sun*, July 24, '01.

A promise, hence correct.

The star witness of the day was the long-expected Chief Nicholson, who, it was *anticipated*, would throw some very startling light on the case, as he has been working on it with ardor for nearly a year.—New York *Sun*, July 24, '01.

Very improperly, *anticipate* is frequently made to do service for *expect*.

Four hundred dock builders employed in *the construction of* new piers in Hoboken for the North German Lloyd and Hamburg-American steamship companies, went out on strike yesterday, demanding a nine-hour day at the same rate of wages as is now paid for ten hours.—New York *Sun*, July 24, '01.

In *constructing*. Properly, these men were not *dock* builders, but *pier* builders.

To-morrow, Thursday, there will be a hearing in the City Hall upon *the proposition of authorizing* the Union Railway Company to extend its tracks across the Central or Macomb's Dam Bridge across the Harlem.—New York *Sun*, July 24, '01.

On the proposal to authorize.

If the officers of the Bridge had been in a position *to have known* of these defects for some time, and if you have any information upon the subject, will you be good enough to transmit it at once to this office.—New York *Evening Sun*, July 25, '01.

To know. The time is clearly given by the first verb. This locution is very objectionable, though sometimes met with where it would be least expected.

I could not but internally say a fervent "Amen," for it would seem that if there ever *were* a case where such an appeal *were* necessary it was this present one. . . . The Chief had little to say as to the result beyond the statement that if the State *were* satisfied, he supposed he was.—New York *Sun*, July 27, '01.

The first *were* should be *has been;* the second and third, *was*. These abortive attempts to be fine fall little short of being nauseating.

A *proposition* to disfranchise liquor dealers would find favor with many good people.—New York *Sun*, July 27, '01.

The suggestion that the liquor dealers be disfranchised is not a *proposition*, it is a *proposal*.

He said, however, that the traffic on the Bridge had increased to a much greater extent than had ever been *anticipated* and intimated that in his opinion this had been largely responsible for present conditions.—New York *Sun*, July 28, '01.

The thought here is expressed by *expect* not by *anticipate*, which, when properly used, means to get ahead of, thus: Sooner or later, I shall revive "The Hunchback," if I am not *anticipated*. *Anticipate* is a great favorite with lovers of big words; it and *appreciate* are far more frequently incorrectly than correctly used.

Deputy Commissioner of Bridges Thomas York said this morning that officially he had nothing to say regarding the break on the Bridge, and *would* have nothing to say until he had received a full report from the department's engineers. . . . We *will* make them ourselves. The orders have already been issued to have them made. . . . "If we find that anybody has been guilty of culpable negligence in this matter," said Mr. Le Barbier, "we *will* present the facts of the case immediately to the Grand Jury, and let them act upon it."—New York *Evening Sun*, July 25, '01.

The *Sun* often goes to the wrong box for its auxiliaries.

Afterward I *will* present Seymour Hicks and Elisaline Terriss in Augustus Thomas's farce of On the Quiet. I *will* open the Duke of York's Theatre in August with A Royal Rival, with Lewis Waller in the part to be played here by William Faversham.

Only the early dates of my New York theatres have been finally settled. I *will* open the Empire on Sept. 2 with John Drew in Captain Robert Marshall's comedy of The Second in Command.

I *will* open the Savoy with a new comedy, with Isabel Irving and E. M. Holland in the principal roles, or a new Paul Potter play. La Veine will follow either that I decide upon.

Among the dramatizations I *will* present this Winter are Eben Holden, The Gentleman from Indiana, and Mr. Dooley.

Edward H. Sothern will start at the Garden in September, after which I *will* make special productions there.—New York *Sun*, July 24, '01.

Six *shalls*, in a bunch, out of the will box.

With Maurice Grau I have selected the towns for the Bernhardt-Adams tour, and it is now simply a question of Madame Bernhardt learning the role.—New York *Sun*, July 24, '01.

Bernhardt's. The diction of the dramatic column of the *Sun* has always left much to be desired.

Previous to the meeting Mr. Moss was told he might expect rough treatment, and arrangements were made accordingly.—New York *Sun*, July 24, '01.

Previously to.

ALFRED AYRES.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and remailed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ahrstrom, Ulla, Margaret Anglin, Marie Arkwright, Anna Adams, Ada Armstrong, Mattie Adams, Lillian Andrews, Nita Abbott, Emma Anderson, Francis Arthur.

Birdsall, Carol, Rose Brahan, Viola Bancroft, Edith M. Bradford, Victory Bateman, Eugenie Blair, Etta Buting, Lee Bascomb, Kath. Bloodgood, Violet Butler, Bishop Bastedo, Mabel Bouton, Bonita, Ella L. Bishop, Mabelle Baker, Marcella Baunetta, Deada Baldwin, Ruth Barrett, Annie Berkeley, Jane Barry, Sayllne Burt, Annie Blanche, Clara Bloodgood, Marion Ballou, Lucania Brunnetta, Blanche Blakendorp, Mrs. Harry Buchanan, Agnes Burroughs, Mrs. G. L. Bush, Myrtine E. Burroughs, Evelyn Barnes, Henrietta Browne, Rata Beauregard, Helen Brockett, Johnstone Bennett, Hazel Burroughs, Mrs. E. J. Buckley, Leonora D. Bradley, Lou A. Benton, Alleen Bertella, Kath. Broughton, Peck Bell.

Cameron, Carrie, Kath. H. Call, La Rena Carmley, Jeannette Campbell, Marie Carlton, Ada D. Currier, Mrs. J. Hay Conner, Harriette Clark, Emily Constantine, Helen Corbette, Mrs. Chas. G. Craig, Rena Cumby, Florence Clemmons, Ida Conquest, Toby Claude, Florence Courtney, Marion P. Clifford, Irene Cameron, Helen Carlton, G. L. Costello, Coralie Clifton, Ethel Clifton, Julia Cook, Mina Crown, Ida Lewis Cooper, Bessie Clayton, Florence Clemmons, Jewel Cooke, Carlotta Church, Ruth Chandler, Mabel Carlton, R. Cerf, Helen T. Clarke, Carrie Colburn, Mary Coulon.

Dean, Reta, Jamie Denham, Ada Deaves, Brandon Douglas, Florence Deane, Kate Deane, Margaret Dale, Helen Daureau, Mrs. Davis, Gertrude Dunlap, Maude R. Davis, Hattie Delora, Marie Dressler, Rita Dove, Maud Daniels, Aurie Dagwell, Maud De Leon, Florence Deane, Marie De Gone, Clara Dickey, Mrs. J. Edward Dubedat, May Dunning.

Esmond, Elsie, P. Edwards, Lillie Engstrom, Maud Evans, Erminie Earle, Ethel Eddy, Mabel Esmeralda, Madeline Emery, Nellie Elting, Carrie Ester, Edna Ewen, Grace Egerton, Pearl Evelyn.

Franklyn, Beth, Virginia Faulkner, Flora Fairchild, Pauline Fletcher, Stella French, Ethel Fuller, Anna Fields, Bijou Fernandez, Maud Fealy, Fannie Ferris, Beatrice Foster, Pearl Ford, Pearlinda Ford, Della Fox, Narcissus Fance, Bessie Franklyn, Clare Ferguson, Gail Forrest, Jessie Foote, Hattie Folos.

Gill, May, Clara Guistka, Flora Graff, Mayme Gehrue, Ida Jeffries Goodfriend, Lottie Gilson, Bettina Girard, Bonnie M. Goodale, Helen Gordon, Gertie Gilson, Florence Gear, Lillian Grist, Marion Dent Grant, F. Gerold, Ruth Gray, Nellie Gilchrist, Effie Guise, Bertram Godfrey, Mrs. Wm. Griffith, Gladys Green, Alice Gray, Helen Grantley, Josephine Gassman, Anna Goodwin, Daisy Grogan.

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York, Nettie.

Zona, Miss.

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JAMES M. BROPHY

Just returned from six weeks' starring engagement in San Francisco.

LEADS.

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Hegeman, Maurice, Three Hills, Cuyler Hastings, J. B. Hollis, W. H. Harvey, Lee Harrison, Walter Hawley, Louis Leon Hall, S. C. Hart, John H. Haverly, Hill and Sylvany, David Hayman, Robert Hilliard, Duncan B. Harris, Jas. Hartley, John Heisman, Henry Hamilton, Jack Huffman, Ferdinand Hight, Ed. M. Hadley, Chas. Hill, John W. Hamilton, Ben F. Homer, Felix Harvey, Carl Herbert, B. D. Ayres Hales, Hale Hamilton, Brooke Hooper, W. L. Holmes, David Higgins, Victor Herbert, Howard Hall, J. Gilmore Hammond, Geo. Hopper, Richard W. Holbrook, Edmund Hayes, Ged. Hilderbrand, Prince Heliobas, Paul K. Harper, W. J. Hanley, J. H. Haverly, Alfey Herrington, Geo. Hamilton, Jno. W. Harrington, Frank Hammond, Wadsworth Harris, Chas. K. Harris, Martin Hayden, Chas. Hart, Frank B. Hatch, C. W. Hanford, Will S. Hamner, D. Wolf Hopper, I. C. Hamilton, Hy. Horton Willard Holcomb, Joe Hyde, Albert Hawthorne, E. A. Hamilton, L. O. Hart, Willard Hutchinson, F. K. Hoffman, J. S. Hirsch, Harold Heaton, Edwin Holt.

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Yoerg, Ralph, Robert Young, Wm. Yodis, Harry Young.

Zanelle, Chas. M.

TELEGRAPHIC NEWS

CHICAGO.

Otis Skinner in Francesca da Rimini—Other New Bills—Windy City Whispers.

(Special to The Mirror.)

CHICAGO, Aug. 26.

With the exception of the Illinois, where rehearsals for Ben Hur are in progress preparatory to the inaugural next Monday evening, all of the theatres in the city are now open for the season. The Grand Opera House wheeled into line this evening, and Otis Skinner received a royal welcome from a magnificent audience. George H. Boker's conception of the Dante poem is well known to those who remember Lawrence Barrett's production of it, and Mr. Skinner, who was the Paola of that cast, is now the Lanciotto. The play has been sumptuously mounted. Walter Burridge's scenery being particularly fine, and the costumes are very rich. The company is the strongest ever enlisted in the popular young star's support, including as it does William Norris, Aubrey Boucicault, Marcia Von Dresser, Gertrude Norman, W. J. Constantine and E. A. Eberle. It is certain that Manager Buckley and Mr. Skinner will win a liberal reward this season for their liberality and hard work.

Good old "Uncle Jim" Quigley, for so many years of the McVicker stage forces, is now all alone. Last week he buried his wife, who was the mother of the late Jessie Quigley-Canby, wife of Manager A. H. Canby. A host of friends in the profession sympathize with him in his bereavement.

The people appear to like Under Two Flags, with its elaborate scenic investiture and the spirited work of Blanche Bates as Cigarette, and its second week opened at Powers' tonight with a large audience.

Frank Worthing, of The Climbers cast, was in town for a few days last week.

Chicago is to have another stock company. A firm styled Willard and Fiske, and announced as Eastern managers, have leased the People's Institute, over on the West Side, and will reopen it Sept. 2 with East Lynne, in which our old friend, May Hosmer, will be the tearful heroine. It will be followed by The Lost Paradise, A Gilded Fool and The Girl I Left Behind Me.

Of all the souvenir books, Otis Skinner has the gem. It is written by Lyman B. Glover, the Nestor of the local critics, and artistically produced by Ralph Fletcher Seymour, a talented Chicagoan. The beauty of it is that the advertising feature is entirely obliterated.

"There is no king but Dodo." Last week King Dodo celebrated its one hundredth performance at the Studebaker with a dainty souvenir, and at the Wednesday matinee the sale of "standing room" was stopped at 2 P.M. The opera enters upon its fourteenth week of its record breaking run to-night.

Gus Kline, a popular leader and composer, who wrote A Bunch of Lilac and other catchy songs for "Karl" Gardner, died here suddenly last week.

W. S. Cleveland, who was once quite a figure in the burnt-cork and who has made Chicago his home, has just gone through bankruptcy with a bewildering number of figures and will soon take charge of his own minstrel company, which is now on the road under his name, and of which the versatile Hugh Coyle is the press agent.

Many of the local theatres will give special holiday matinees next Monday (Labor Day).

Our third version of Under Two Flags in two houses was put on over at the Academy of Music yesterday. It is by Owen Davis, and the Cigarette is Selma Herman, who was with A Young Wife last season.

Almost every night last week the "standing room" at McVicker's was all sold and "Way Down East" bids fair to break many records at this house.

Manager W. S. Wolfe, of the Wolfe Opera House and Arlington Hotel, of Batesville, Ark., sends me a season ticket to his theatre, but not a meal ticket to his hotel. I will try to drop in often. He also sends Miss Jett Black for the soubrette album.

The Forepaugh-Sells street parade heralded the big show this morning and the circus has drawn two big crowds at Wentworth Avenue and Thirty-fifth Street. The Gentry Dog and Pony Show went out to the North Side and will close its Chicago run on the West Side the week of Sept. 7.

The Explorers is now in first-class trim at the Dearborn and the business is very large. The management has booked it for a long tour on the road. Its ninth week opened last evening.

After an absence of five years from vaudeville our old friend Harry P. Kelly will return to his old love at the Robinson Park Theatre, Fort Wayne, this week. He will do Irish jigs and reels seated in a chair and give his famous bone solos.

The Metropolitan Opera company will follow Rip Van Winkle with Olivette at the Sunnyside Park Pavilion to-morrow evening.

The Gentrys are training their monkeys to play baseball. This will afford the two big leagues a chance to secure new blood. The only difficulty thus far encountered in the training is to get a monk to umpire more than once.

Walter Sanford's melodrama, The Queen of the Turf, is being presented by the stock company at Hopkins' this week.

Smith O'Brien offers The Gamekeeper at the Alhambra this week. Lillian Alexandre Hains presents In a Woman's Power over at the Bijou.

Lillian Mortimer reopened the New American Theatre yesterday with Killarney and the Rhine, supported by her own stock company, which will play several weeks at this house.

Haverly's Minstrels followed Brown's in Town at the Great Northern yesterday. George Wilson appeared as the chief funmaker. Colonel Haverly still wears the purple tie and orange mustache in his lithographs.

At Cripple Creek is the bill this week over at Lincoln J. Carter's Criterion. "Karl" Gardner, the German comedian, goes out with Mr. Carter's play, The Eleventh Hour, this season.

George W. Leslie, who is making a hit in vaudeville in Chums, dropped in on me last week.

Harry A. Pratt, a Chicago comedian, well known in the profession, is dying at St. Elisabeth's Hospital. In the same room with him is Jeff Irwin, an old actor who used to be with Joseph Jefferson. He is a paralytic and has been in that hospital for sixteen years. He says it is the longest run on record.

There was a joyful reunion here last week when "Matt" Snyder arrived with Under Two Flags from California and was joined by "Rosie," who came on from New York to resume her old part. Since then "Matt" has been showing his good wife the attention of a devoted lover. Their daughter, by the way, is soon to marry George W. Deyo, of Andrew Mack's company.

Rev. Ernest M. Stires, the chaplain of the Forty Club, preached his first sermon as rector of St. Thomas', in New York, yesterday. We give him to you, but please send him back occasionally.

"RUFF" HALL.

BOSTON.

A Busy Night at the Theatres—The Castle Square Stock Company—The Park.

(Special to The Mirror.)

BOSTON, Aug. 26.

This is really the opening night of the theatrical season in Boston, for three houses open their regular seasons to-night—the Tremont, Hollis and Museum—while others will drop into line very soon.

The long run of The Burgomaster has come to an end at the Tremont, and in its place Kirke La Shelle begins his Boston season with The Bonnie Brier Bush, which is to be followed by The Princess Chic, Frank Daniels in Miss Simplicity, and Arizona.

The cast of The Bonnie Brier Bush is:

Earl Kilspindie	Charles MacDonald
Lord Donald Hay	Charles Hutchison
Rev. John Carmichael	Sydney Booth
William MacLure	John Jennings
Lachlan Campbell	J. H. Stoddart
Flora Campbell	Irma La Pierre
Tammas Mitchell	Augustine Duncan
Annie	Bessie Baldwin
Archibald MacKittrick	Reuben Fax
Sandy MacPherson	Charles MacRae
Geordie	Gertrude Robinson
Jessie	Edith Taliaferro
Margot Howe	Marion Abbott
Kate Carnegie	Gertrude Bennett

J. H. Stoddart is one of the greatest favorites here and it has been a long time since he has been seen to so great an advantage as now. Gertrude Bennett is another who has a round of welcomes to Boston, for she has a great society following here. Reuben Fax, Sydney Booth, Irma La Pierre, Marion Abbott and Edith Taliaferro also are well received.

The Brixton Burglary opened its stay of a fortnight at the Hollis and had a good house for the opening performance. What a versatile woman Elita Proctor Otis is! No one would have suspected that she had ever played anything but mothers-in-law, and that bold, bad adventuresses were the furthest from her mind. The merry farce made an unquestioned success, and Nellie Butler, W. J. Ferguson and George S. Probert had their full share in the honors. Channes Olney, too, did well. She is a Boston girl.

They have Cohans to burn at the Museum this week, for the four who were such favorites as vaudeville stars are making their initial appearances here as stars in musical comedy and are splendidly received. For years the late Roland Reed held this time at this house, and The Governor's Son carries along the prestige that was connected with the long line of laugh makers. Josephine Cohan was especially well received, and Ethel Levey's songs made a hit.

The stock company at the Bowdoin Square made its first appearance this season, and under the careful direction of Jay Hunt made an unquestioned success with the performance of The City of New York. In the organization are Gilmore Hammond, E. D. Denison, Bert Lytell, Carl Fey, E. B. Phillips, Lawrence Morton, D. L. Gaylord, James Levering, Walter Dalton, George Clarke, A. H. Weed, Frank Marr, Charlotte Hunt, Virginia Thornton, Florence Hale, and Corinne Cantwell. Maud Edna Hall, the leading woman, will not make her appearance until next week, when A Rough Rider's Romance will be given.

For the last week of the Summer season of the Castle Square Brother Officers is the bill, being another of the Hollis successes which shows to advantage when revived by this capitally balanced and hard working stock company.

John Craig is just back from a long vacation and proves decidedly that there are others besides William Faversham who can play the character of John Hinds and play it well. Charles Mackay and Eva Taylor also do excellent work.

Richard Golden is again the star at the Grand Opera House with Old Jed Prouty, but this is announced as the last time that he is going to present this play. It has done eleven years of good service and I am inclined to think that it will do for eleven more before it will be time to announce a farewell engagement.

The Boston will open Aug. 31 with The Christian, played by E. J. Morgan and Elsie Leslie; the Park Sept. 14, with Edgar Davenport in The Penitent; the Columbia, Sept. 14, with Evangeline, and the Colonial, Sept. 16, with Amelia Bingham in The Climbers.

There continued to be speculation in regard to the Park last Winter and it was hinted that Lotta would take an active part in the management of the house. That is hardly probable, but she has been on from New York to look out for some of the changes, but her brother, J. A. Crabtree, will be the active manager. Allen Lowe, the horse racing expert, has been appointed business-manager, and the labor troubles that have perplexed at this house have been settled so that it will be run as a union house. W. A. Brady will undoubtedly present Lovers' Lane here at the conclusion of the run of The Penitent, as the Majestic will not be ready before February or March.

This is the last week of the engagement of the Morrison Comedy company at the Grand, and for the closing nights of the successful stay The Indian will be the play, introducing Allie Gerald in another attractive character. The company will now go on the New England circuit, and the first combination to follow will be The Tide of Life.

The announcement of the full stock company at the Castle Square has been made as follows: Eva Taylor, Mary Sanders, Leonora Bradley, Maye Louise Aigen, Marian Chapman, John Craig, Charles Mackay, J. L. Seeley, John T. Craven, James A. Keane, Lindsay Morrison, William J. Hasson, Edward Wade, and John J. Geary. J. R. Pitman continues as stage-manager, and Winthrop B. Nichols will be in charge of the scenic department. B. W. Craig has the lead of the mechanical department. The School for Scandal, Sept. 2, will be the first offering of the regular season.

All the Ward-Vokes delegation, which has been summering at Revere, has gathered up its Lares and Penates and moved out to Detroit, where the rehearsals of The Headwaiters are to be held.

E. S. Willard will not open in Boston after all. He is to sail from Liverpool directly to Montreal, and will play engagements in several Canadian cities before coming to the Tremont to present his new play.

The company to support Edgar L. Davenport in The Penitent will include Harrison Hunter, E. L. Walton, Myles McCarthy, Albert Fisher, Walter Cooke, Charles Greene, Franklyn Rice, H. V. Davies, David Hanchett, Edwin F. Clark, T. W. Arthur, Maude Claire Shaw, Bessie Marlowe, Violet Rand, Helen Borne, Amelia Maybone, Francis Curtis, and Kate Carter.

J. B. Booth, who has been at Manchester-by-the-Sea with his mother, Mrs. Agnes Booth Schoeffel, has gone to New York to begin rehearsals with Sadie Martinot.

The latest engagements announced for Evangeline at the Columbia are Frances Burkhardt for Evangeline and Charles Guyer for the Lone Fisherman.

Georgie Mendon, who is to be Joseph Jefferson's leading woman, is visiting her parents at Roxbury.

Vincent T. Fetherston, ticket agent of the Hollis, who is just back from his vacation at Kennebunk and a cruise along the coast of Maine and Nova Scotia, celebrated the end of his Summer with a sail with Roland Robbins on the *Ruth W.*

Mr. and Mrs. Charles Mackay are back in Boston after a vacation at Bay Ridge, L. I.

C. Blanche Rice has left her home in Waltham to begin rehearsals as Midge in The Cowboy and the Lady, which, by the way, has never been played in Boston.

After his farewell performance at the Tremont in The Burgomaster, Richard F. Carroll was the guest of honor at a dinner, which was one of the pleasant events of the Summer. He was exceedingly popular throughout the run.

H. G. Lonsdale and Alice Lanman, both of E. S. Willard's company, took prominent parts in a society concert which was given at Lynn last week.

James Gilbert has been receiving many congratulations recently. It was a boy, and the second son of the popular comedian.

Isetta Jewell, whose home is at Allston, is here rehearsing with the Bennett-Moulton Comedy company, of which she is to be leading woman. She is still in her teens and has shown her cleverness sufficiently to have made quite a reputation in leading parts in the South as well as in Providence.

Maude Odell's friends are in mourning, for they have heard vague rumors that she will not be in the cast of King Dodo when it reaches Boston. At any rate her pictures have come and they are all right.

When John Craig returned from his vacation in Texas he brought his brother with him, and as they resemble each other greatly, a 1901 Comedy of Errors was played around the Castle Square and at Winthrop, where the leading man has his Summer home.

Tennessee's Pardner had a splendid week at the Bowdoin Square, and now the company will start on its tour under the management of Phil Hunt with the most favorable auspices.

Leonora Gnito, who has been a leading member of the Castle Square company for the past two seasons, has resigned and goes to New York immediately to play the heavy role in The Gay Mr. Goldstein. She has been very popular during her stay here and her absence will be felt.

Gertrude Bennett is making her home in Cambridge during the run of The Bonnie Brier Bush at the Tremont.

When the New England Conservatory of Music opens again it is going to have a school for opera. This will be in charge of Oreste Bimboni, who has been here twice as director with Mapleson and who has conducted opera in Corsica, Milan, Berlin, Barcelona, Lisbon, Bucharest, Venice, Naples, London and Turin. If that does not raise a crop of Marguerites and Carmens from Skowhegan and Kalamazoo, nothing will.

Beulah Richards has been the most wanted actress in Boston during the past week. It was the old, old story of stage-struck boys, ambitious Thespians, positions as treasurer, deposits, long waiting at the railroad station and calls upon the police. Another case of too trusting amateurs resulted in the arrest of Robert S. Walker, of Buffalo, N. Y., upon the request of the authorities at Rochester.

JAY BENTON.

PHILADELPHIA.

Preparations for Openings—New Stock Companies Forming—Bands Bid Farewell.

(Special to The Mirror.)

PHILADELPHIA, Aug. 26.

There has been no addition to the list of theatres open, excepting the Lyceum Theatre, which inaugurated its season of burlesque Aug. 24. But the coming Saturday, Aug. 31, the list will be increased by the opening of the Girard Avenue Theatre, the Standard Theatre, the Star Theatre with the Carrie Radcliffe Stock company, the Eleventh Street Opera House, and the Trocadero Theatre.

At the Auditorium this evening a novelty in the way of a musical comedy entitled The Hottest Coon in Dixie is presented before a full house. Bob A. Kelly, Hodges and Launchmere, the Freeman Sisters, Furber and Davis, Walter Dixon, Sam King, Gaston and Ellis, Kate Grasses, are among the members of the company. It is a first-class show. An American Gentleman, with William Bonelli and Rose Stahl in the leading roles, follows Sept. 2.

Forepaugh's Theatre Stock company is giving a creditable production of the Corsican Brothers, in which George Learock and Lisle Leigh sustain the prominent roles. Fedora Sept. 2.

The National Theatre presents this week The Village Parson, a melodrama by W. E. Nankeville. It depicts the life of a clergyman going through many exciting adventures. Carl Haswin in A Lion's Heart Sept. 2.

One of the Bravest, headed by Charles McCarthy and William Cronin, is the attraction for the week at the People's Theatre. Human Hearts Sept. 2.

The Star Theatre will open on Aug. 31 with the Carrie Radcliffe company, opening in Camille. The company will include Carrie Radcliffe, Alphonz Ethier, Louis Shea, William Carr, Frederick Douglas, Arthur Ellery, Henrietta Vadera, Barbara Douglas, Gertrude O'Malley, Mary R. Kennevan.

Dumont's Minstrels, at the Eleventh Street Opera House, open with a matinee Aug. 31. The company includes Hughey Dougherty, Charles Turner, John E. Murphy, Frank Dumont, James McCool, J. M. Kane, Edwin Goldrick, Joseph Perry, Frank Setaro, C. V. Fischer, Gustave Benedict, J. Thompson, Evans and White, Victor Richards, Tom Waters, Alfred Gibson, J. M. Woods, Joseph F. Hortiz, J. E. Dempsey, Richard P. Lilly, John A. Armstrong, Clifton W. Wood, Charles Simpkins, Joseph Perry, Jr., Casper Nowak.

The Girard Avenue Theatre opens its season Aug. 31 with the Durban-Sheeler Stock company in Aristocracy. The players are as follows: Bertha Creighton, Drew A. Morton, Edwin Middleton, Thomas McGrane, Edmund Elton, Walter Stull, Walter Hamilton, T. H. Hunter, Eugene Moore, Florence Roberts, Nellie Callahan, Emma Maddern, Bertha Boardman, Ethel Lynn, Carrie Burbeck, Augustin Glassmire.

Darcy and Speck's Dramatic Stock company will inaugurate their season Aug. 31 with the first production in this country of The New French Spy.

The Park Theatre has shifted its opening attraction. Creston Clarke will appear Sept. 2 for one week, followed by The Prisoner of Zenda. Winchester Sept. 16.

York State Folks, with Ray L. Royce in Arthur Sidman's role, will be the opening card of the Chestnut Street Opera House Sept. 16.

Other openings to come are the Chestnut Street Theatre and the Broad Street Theatre on Sept. 9, the Walnut on Sept. 23, and the New Garrick Theatre on Oct. 7.

This is the farewell week of the various bands at the parks.

S. FRANKENBERG.

ST. LOUIS.

Gardens' Prosperity Continues Bills This Week—Regular Theatres Opening.

(Special to The Mirror.)

ST. LOUIS, Aug. 26.

The attendance at Delmar, Forest Park Highlands and the Suburban Gardens for the past week was very large, the weather, with the exception of one stormy night, being perfect. Koerner's, Manion's, the Eclipse, and Uhrig's Cave had also good crowds.

At Delmar the first part of the week was given over to The Wizard of the Nile. Maude Lillian Berri took the part of Cleopatra, and Frank Moulan that of Kibosh. The latter part of the week The Princess Bonnie was presented to large attendance. This week Manager Southwell is offering Boccaccio. The cast: Boccaccio, Maude Lillian Berri; Leonetto, Harry Luckstone; Pietro, Harold Gordon; Lotteringhi, John J. Martin; Lambertuccio, Frank Moulan; Scalza, Argyle Tully; Fratelli, Jenifer Kreemar; Major-Domo, Adonis Wayman; the Unknown, Rienzi Breese; a Messenger, Fred Porcher; Checco, Dan Outlaise; Fresco, Philip A. Delfio; Fiametta, Olive Vail; Beatrice, Gertie Hutchison; Isabella, Agnes Paul; Peronella, Blanche Chapman; Phillippa, Maud Grey; Oresta, Florence Chapman.

At Koerner's Gardens Caste was revived before a large and well pleased audience by the Hanley-Ravold Stock company. Lillian Kemble, Lawrence Hanley, and Will Rising did good work and were well supported. This week, A Parisian Romance. The cast: Baron Chevrial, Lawrence Hanley; Doctor Chesnal, John Ravold; Signor Juliani, Will S. Rising; Henri De Targy, Arthur Garrels; Tirandell, Earle Stirling; Vaumartin, J. Edmund Soraghan; Laubenere, Edward Westaber; Ambrose, Charles Krone; Marcelle, Isabel O'Madigan; Rosa Guerin, Lillian Kemble; Baroness Chevrial, Gertrude Appel; Madame De Luce, Agnes Hill; Madame Charteris, Edna Estelle; Madamoiselle Berholder, Elsie Holstein; Mademoiselle Gillette, Belle Odell; Mademoiselle Lombard, Julia Barnette.

At Eclipse Park this week The Hidden Hand is being presented. The cast: Judge McCorker, Wool, W. L. Richmond; Major Warfield, Frank Fahey; Black Donald, L. B. Kertin; Officer, Jim Wilkite; Cronen Le Noir, Harry La Salle; Capitola, Fanny Granger; Mrs. Candiment, Caroline Morrison.

The bill last week at Uhrig's Cave was Sapho, and the attendance was very good. This week, Dixie Land is put on.

Havlin's opened last week to packed houses presenting The Minister's Son. W. B. Patten as the hero won applause. This week, The Denver Express is the bill.

The Imperial will open for the season Sept. 1 with In a Woman's Power. The interior of the theatre has been renovated.

Edwin A. Clarke, of the Delmar Opera company, has gone to Chicago to join King Dodo. Harry Luckstone has succeeded him here.

The Banda Rossa will give a series of concerts at the Odeon next month.

J. A. NORTON.

CINCINNATI.

Chester Park's Last Week of Opera—Big Business at Heuck's—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 26.

For its tenth and last week at Chester Park the opera company is appearing in Il Trovatore, with Thomas Persse as Manrico and Edith Mason as Leonora. Although the opera company will close on Saturday night the park will remain open until well into September, and the weekly vaudeville bills will be continued.

Lovers of music are still thronging the Zoo nightly, where Brooke's Band is now in its tenth week.

The First Regiment Band appeared yesterday at Coney Island, which, by the way, will be the first of the Summer resorts to close, as it will wind up its season with a special celebration next Sunday.

Heuck's opened for the season on Thursday last with Haverly's Minstrels, that gave a splendid performance and enjoyed a big half-week's business in spite of the weather. Yesterday Fogg's Ferry opened at this house with Iola Pomeroy featured and also drew well.

It is announced that John Avery, the well-known manager of this city, will this year be connected with Heuck and Fennessy, looking after the press work for their three theatres, Heuck's, the Lyceum and the People's.

H. A. SUTTON.

WASHINGTON.

Academy Season Opens—Important Productions Scheduled—News Gleanings.

(Special to The Mirror.)

WASHINGTON, Aug. 26.

The season at the Academy of Music began to-night with The Road to Ruin. A large audience attended. The play and company were received with favor. The theatre in its new dress presents a rich and handsome appearance. The prevailing colors are pink, lilac and bronze. The Great White Diamond next week.

Whitman Osgood, the new resident manager of the Academy for E. D. Stair, has brought about, through a recommendation to Chief of the Fire Department Dutton, which has been approved by the commissioners of the district, a revival of a custom that was followed some

years ago—namely, the detailing of a fireman in full uniform to the stage of every theatre in the city during every performance. Chief Dutton has further instructed the fire marshal and his assistant to inspect every place of amusement at least once a week and to see that all fire laws applicable to such houses are fully complied with.

Manager W. H. Rapley has ordered the erection of a new stage at the New National.

Priscilla, the Maid of Plymouth, the new opera by Professor Fanciulli, formerly leader of the United States Marine Band, will be presented by the Rose Cecil Shay Opera company in this city week of November 4.

Corinne Parker is the guest of Mr. and Mrs. Richard Mansfield at their home at Southampton, L. I.

Anita Cluss, the harp virtuoso, is filling with great success concert engagements in Michigan. Miss Cluss resumes her position as harpist at St. John's Church in October.

Frank Daniels, in Miss Simplicity, will be the attraction at the Columbia Theatre the week of October 7.

The New National opens one week earlier than announced, commencing Sept. 16 with Joseph Hart in Foxy Grandpa.

Three important first productions will occur here. Elsie de Wolfe, in The Way of the World, at the Columbia Theatre Oct. 14. The Du Barry, with Mrs. Leslie Carter, at the National Nov. 4, and Quality Street, with Maude Adams, at the National Oct. 21.

JOHN T. WARDE.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations —Gossip of Seashore and Mountains.

MT. CLEMENS, MICH.

The season at this place is one of the best the town has ever known. There are many professionals here, and there are new arrivals daily, something unusual at this time of the year. The arrivals during the week were Harry Linton, Ed Carleton, and Effie Kamman. Harry Bulger and W. H. Macart spent Sunday last in town. They were on the way to Sault Ste. Marie, Mich., where they were to open.

Nick Norton left for New York on Thursday last after a ten weeks' vacation, to resume his position as general manager for Hyde and Behman. He goes back full of vigor for another season's work. Before leaving he awarded the contract for a new Summer home to be ready for occupancy next Spring, that will be one of the finest of the many residences owned by theatrical folk here.

The loyalty of the theatrical colony was again demonstrated during last week, when several theatre parties went to Detroit to witness the performance of Lizzie Evans and Harry Niles in their new sketch, A Country Dance, at the Avenue Theatre in that city. The sketch is bright and well adapted to these two stage favorites.

James J. Fleming, Jr., left Aug. 18 for Quebec, Ont., where he will be associated in the management of the Palace de Vaudevilles, that will open its season Aug. 26.

Margaret Ashton and Leila McIntyre were visitors Wednesday. W. E. HORTON.

VINEYARD HAVEN, MASS.

Everything is progressing smoothly here as usual under the capable management of the worthy hosts of "Innisfail," Tom Karl and Dillon M. Dewey. Among the prominent guests are Ffolliott Paget. There is also here Bessie Bown Ricker, a young and clever reader of negro and child verse. She is now devoting her talent to drawing-room work. On Aug. 20 a musicale was given at the Casino by Mr. Karl, assisted by Gertrude May Stein, Miss Ricker, Mr. Phillips, and George A. Chadwick. The singing of Mr. Karl and Miss Stein and the compositions of Mr. Chadwick are too well known to require comment. Mr. Phillips sang with intelligence and his work showed careful study. Miss Ricker's readings made a decided hit.

CLARENCE H. GELDERT.

PORTLAND, ME.

Although the Summer theatrical season has yet two or three weeks more to run, the tourist season is on the wane. A prosperous season it has been; good weather, big crowds and excellent amusements have combined to make it record breaking. More people have summered at Peak's this season than ever before in its history, and from a financial point of view all amusements have reaped a genuine harvest. They spared no expense to secure the best of talent, and the theatregoing public have shown their appreciation by contributing liberally to the box-office receipts.

Sidney Brown left Peak's Aug. 22 for the Woodward Stock company at Kansas City, with which he has signed as stage-manager. Mrs. Brown (Carrie Clark Ward), after finishing her season with the Gem Stock, Sept. 7, will join her husband at Kansas City, but unprofessionally.

The Bostonia Ladies' Orchestra gave a sacred concert at the Gem, Aug. 18, that proved such a success that they will be continued during the rest of the season.

Beatrice Ingram made her first appearance at McCullum's Theatre Aug. 19, before an audience that tested the capacity of the house, showing that she has lost none of her old-time popularity in Portland.

James Otley passed through Portland Aug. 17, en route for New York. Mr. Otley has been for several weeks the guest of Mr. and Mrs. R. N. Hickman at East Boothbay.

Caro Gordon Leigh, of McCullum's Stock, was heard to great advantage in sacred song at Free Street Baptist Church, Aug. 18. With "There is a Green Hill Far Away" she made a profound impression.

Lucille Spinney and J. F. Cook, of the Gem Stock company, were the guests of Mildred Curtis on the occasion of the annual clambake at Little Diamond Island Aug. 17. It was a great success, some three hundred being seated around the heavily laden tables.

Sidney Toler, the author and actor of the McCullum company, has received several flattering offers for his two successful plays, The Belle of Richmond and The Dancing Master, both of which have been presented at McCullum's Theatre during the season.

Lee Sterrett, of the McCullum company, during the coming season will direct the stage for the Boyle and Edwards Stock company at Birmingham, Ala.

Alice Davenport, also with Manager McCullum, has received an offer from the Castle Square Theatre Stock company for next season.

Richard Golden, who is spending a few days in Portland, has in conjunction with Mary C. Francis, written a novel based on the story of Old Jed Prouty. The contracts have just been signed for its publication. It will be of the same character as "David Harum" and "Eben Holden." Mr. and Mrs. Golden were the guests of Mr. and Mrs. George Reardon at Peak's Island Aug. 22. M. C. RICH.

NOTES.

Clarence H. Geldert has been making a trip through Nova Scotia.

Mr. and Mrs. Louis J. Russell (Dorothea Wolbert) are resting for a few weeks at their home, Warren, Pa.

THE ELKS.

Paris, Ky., Lodge, No. 373, lately initiated a class of forty and will enroll twenty-five more at its next regular meeting. They will soon erect a large four-story lodge and club house at a cost of $20,000.

Wabash, Ind., Lodge of Elks will hold a carnival Sept. 16-21.

THE STOCK COMPANIES.

Proctor's 125th Street Theatre reopened last week, when a new section of the F. F. Proctor Stock company presented Dion Boucicault's old-fashioned but clever farce, Forbidden Fruit. In a rough sort of way H. J. Corthill gave a delightful performance of Buster. He is unctuous and humorous, and is one of the best comedians yet seen with the Proctor companies. Gray R. Towler was very good as Captain Derringer. Robert J. Ward was a capital Podd. John Morrison played a British railway guard like an East Side tough. A. L. Phillips was uneasy as Mr. Cato Dove, and had small appreciation of the humor of the part. Pearl Evelynne acted the role of Mlle. Zulu with much liveliness and grace. Madame Rachel Barr gave a clever characterization of the suspicious Mrs. Buster. Mabel Montgomery was a very winsome wife. Other capable performances were those of Blanche Henshaw as the maid, John Chandler as Victor, and Maurice Johnson, Henry Stanley, and Charles Chaucer. The play was preceded by C. Haddon Chambers' delightful one-act play, The Open Gate, acted by Rachel Barr, Pearl Evelynne, Henry Stanley, and Gray R. Towler, who did their best to bring out the beauties of the play, but were hampered by the crude and inappropriate setting provided. This week Young Mrs. Winthrop.

At Proctor's Twenty-third Street Theatre last week the chief feature of the bill was a weak adaptation of Gringoire. Robert Deshon as the poet of the people failed to grasp the dramatic moments of the part and acted after the fashion of a comedian in light opera. Becton Radford played the aged Louis XI in a robust fashion, with no suggestion of the craft, subtlety, ferocity and huge intellectuality of that monarch. Arthur Buchanan was scarcely more at home as Oliver. F. M. Kendrick was more in the spirit of Simon, and gave the most acceptable performance in the cast. Emma Butler was charming as Jeanette, while the Nicole of Matilda Deshon was careful and not overdrawn. The scenery was inappropriate, the settings very good, and the characters incorrectly dressed in the period of Louis XIII. Lincoln's Clemency, a new act by Logan Paul, followed. It tells story of a little girl who came "all the way from Oakland, Vt.," as a deadhead to plead with the President for the life of her brother, who had been condemned to death for sleeping at his post after a long march and two nights' vigil. Through the kindness of an Irish sergeant named Fenegan she gains access to the great man, who gathers from her the nature of her errand, and taking into consideration the extenuating circumstances grants a reprieve to her brother Tom. The act is without much merit, but would be improved if considerably cut and the child made to speak in simple, natural language. The employment of modern slang does not add to the harmony of the scene. It would be more effective if the sergeant in sending the telegraph message used the code. Logan Paul impersonated Abraham Lincoln with becoming dignity and kindliness. Frank Melville was humorous as the sergeant. Miss Burroughs had a very long part as the child and did the best she could with it. A Woman's Won't, printed under the title of The Obstinate Family, and familiar to theatregoers through the late Augustin Daly, was presented in a careful manner. A good performance was the Lucy of Jane Chamberlain. Those in the cast were Arthur Buchanan, F. M. Kendrick, Harry Taylor, Emma Butler, and Matilda Deshon.

Walter R. Seymour has signed as leading man with the F. F. Proctor Stock company, Section A. William H. Gerald has been engaged for the same company.

Rose Stuart has been specially engaged for the production of Under Two Flags by the Donnelly Stock Company at the Murray Hill Theatre.

At the Park Theatre, Brooklyn, last week rehearsals of Blue Jeans were held by the Spooner Stock company in conjunction with those of The Thoroughbred. Joseph Arthur, the author of Blue Jeans, personally conducted the rehearsals on Wednesday last and will do so again this Wednesday. "The American Star Four," composed of Charles Wetmore, tenor; Bert Gilderoy, counter tenor; Daniel Martin, baritone, and Harry Day, basso, has been specially engaged for the production, and the original scenery and effects will be used. The subscription list and advance sales indicate that this season will be as phenomenally successful as the last. George F. Davidge remains in charge of the box-office and the other house attachés are practically unchanged.

William Redmond, formerly stage director of the Henry V. Donnelly Stock company at the Murray Hill Theatre, New York, has been engaged to fill the same position with the Columbia Theatre Stock company.

Robert Rogers and Louise Mackintosh have been specially engaged to play Judge Knox and Mrs. De Puyster in The Charity Ball with the stock company at the Columbia Theatre, Newark, week of Sept. 2. They have not settled definitely for this season, but have under consideration a play in which they are to be featured.

Moths was produced by the Proctor Stock company at Proctor's, Montreal, Aug. 15-17, to good business. Margaret Pitt as Vera exhibited emotional powers of no mean order, and gave an excellent performance of a trying part. Wallace Erskine was a capable Correse. Harriet Donar, a newcomer, was seen to advantage as the Duchess de Saunan. Claude H. Cooper was fair as Mull. W. J. Florence and Augustus Balfour were acceptable as Jura and Correse respectively, and Ada Levick was an excellent Lady Dolly. Ethel Browning's work showed care and study, but she was out of her element as Fuchsia Leach. Brown, the Martyr, and A Widow Hunt were produced Aug. 19-21. The first is a rather silly old-time farce, that was made the most of by Charles Fleming, Robert Milton, and Millie Liston. A Widow Hunt went well and reflected credit on the stage-management of James W. Castle. Most of the work fell upon Sumner Gard as De Boots and William Gerald as Felix Fetherly, and both acquitted themselves satisfactorily. Charles Fleming gave a capable performance of Icebrook. Helen MacGregor made a charming Mrs. Swanadown, Florence Leslie appeared to advantage as Mrs. Fetherly, and Bessie Lea Lestina was a capital Mrs. De Boots. A Terrible Tangle Aug. 22-24.

Percy Winter has been engaged as stage director of the Percy Haswell Stock company at Chase's Lyceum Theatre, Baltimore, opening Sept. 30. Miss Haswell is now at Siasconset, Nantucket, and will go to Baltimore Sept. 9 to commence rehearsals.

Aubrey Beattie will close a season of twelve weeks with Bartley McCullum's Stock company, Cape Elizabeth, Me., Sept. 7, and return to New York to begin rehearsals with Mary Mannering.

Helaine Hadley was prominent in the Albee Stock company's performance of The Woman Hater, at Keith's, Providence. Her work as Mrs. Walton was pronounced excellent, and her tasteful gowning also attracted notice.

After having a successful Summer with the Katherine Rober Stock company, Providence, Rose Watson has signed with the Gotham Stock, Brooklyn.

Blanche Seymour has been re-engaged for her third season as ingenue with the Baldwin-Melville Stock company, New Orleans.

Alberta Converse has signed for thirty weeks as leading woman of the Alcazar Theatre Stock company.

Durban and Sheeler, managers of the stock company at the Girard Avenue Theatre, Philadelphia, write to THE MIRROR to correct a statement naming Walter Edwards as leading man of the company this season. Mr. Edwards is no longer connected with the Girard Avenue company. Eugene Moore is the leading man of that organization.

Frederic Conger has returned from a fishing trip to Lake Ste. Marie, Ont., and is rehearsing with the Blaney Stock company, Newark, N. J.

Section A of the Proctor Stock company presented Young Mrs. Winthrop at the Fifth Avenue Theatre last week. Few of the salient points of the play were brought out, and the stage-management was conspicuously bad. Among the women the best performance was given by Florence Reed as Mrs. Dick Chetwyn. She showed an understanding of her business that was sadly lacking in the others. Clara Dickey played Edith from a point of comedy rather than of innocence and sweetness. Eva Vincent was conventional as Mrs. Winthrop. Adelaide Keim as Constance acted without sincerity. The women were handsomely gowned. Walter R. Saymour was a fair Douglass Winthrop. The others in the cast were Charles M. Seay, Francis Justice, Duncan Harris, and Charles Wallace. The play was adequately staged. This week The Widow Bedott and In a Dressing Room.

The Murray Hill Theatre will open for the season on Monday afternoon, Sept. 2, on which occasion the Henry V. Donnelly Stock company will inaugurate its fourth year with a production of Under Two Flags, by Margaret Mayo. There will be no change in the policy of the house from that of last season. Mr. Donnelly will give a succession of well-known plays with competent casts. There will be daily matinees and the bill will be changed every Monday. Alice Johnson, George Henry Trader, Robert McWade, Jr., N. Sheldon Lewis, John S. Robertson, and Edgar Wolf are among the new members of the company. William Bramwell, Laura Hope Crews, Rose Stuart, and Frances Starr have been retained.

The Baker Theatre Stock company, Rochester, closed its season with a largely attended benefit to Amelia Gardner, the leading woman. Miss Gardner witnessed the performance from a box, an injury sustained on the stage recently having compelled her retirement from the company. She made a short speech of thanks to the audience.

Laura Alberta was presented with a very handsome alligator bag mounted in silver by the members of the Rochester Stock company at the close of her engagement there.

The stock company engaged to support Carrie Radcliffe in the Star Theatre, Philadelphia, includes Alphonse Ethier, Barbara Douglass, Fred Douglass, Gertrude O'Malley, Louis Shea, Murry Woods, and Arthur Ellery. The company will open Aug. 31 in Camille.

Lisle Leigh was warmly received on opening as leading woman of the stock company at Forepaugh's Theatre, Philadelphia, last week. Several years ago Miss Leigh held this position, and her present reception showed that she had not been forgotten. Her performance of Edith Varney in Secret Service made a hit.

Edmund Breese made a pronounced hit in the part of Cyrus Blenkarn in The Middleman with the Castle Square Stock company, Boston.

In response to many requests, Managers Belasco and Thall have decided to revive Romeo and Juliet, with Florence Roberts in the title-role, supported by White Whittlesey as Romeo and the Alcazar Stock company. This will be one of the closing bills of Miss Roberts' engagement with the company and is to be produced on a lavish scale. The full cast will be: Romeo, White Whittlesey; Mercutio, Lucius Henderson; Paris, Carlyle Moore; Capulet, Paul Gerson; Benvolio, Jack Morris; Tybalt, George P. Webster; Friar Lawrence, Barton Hill; Peter, Walter Belasco; Apothecary, Frank Bacon; Balthasar, Sydney Deane; Page, Milton Stallard; Juliet, Florence Roberts; Lady Capulet, Lillian Armsby; Nurse, Marie Howe. Charles Bryant will direct the production.

ENGAGEMENTS.

Rose Tiffany, for the Duchess of Portsmouth in Mistress Nell.

Harry Davies, Robert Dunbar, and Charles Zimmerman, for the Jules Grau company.

E. H. (Teddy Le Duc), for the Grace Hayward company.

Lottie Vart, with Watson, Hutchings and Edwards, in Papa's Baby.

Clarence E. Robbins, as treasurer with Walter Sanfords Sporting Life.

Sydney Barraclough, with Anna Held in The Little Duchess.

Frank Mordaunt, for The Last Appeal.

Anna Laughlin, for Dan Daly's company.

Frank L. Weaver, by Hartman and Jarvis, to stage Edouard D'Oise's production of The Mountebank.

Archie Lockridge, as stage carpenter with Jule Walters.

By F. B. Patrick, for The Middleman, to support Louis J. Russell: Marie Blair, Dorothea Wolbert, Emma Warren, Margaret Bandman, Paul Hudson, Joseph Henley, Henry G. Chadwick, J. S. Garsides, Hugo Irving, William A. Mintzer, F. P. Minnelli, and Stewart Whitney.

Kathleen Barry, by J. R. Waite as ingenue of the Waite Comedy Stock company.

Maude Amanda Scott, by J. W. Dunne for leading roles in revivals of Hoyt's farces in Washington.

Georgine Haynes, with An American Gentleman.

Mike Menton, by William T. Keogh as advance agent for One of the Bravest.

Jerome Keanan, for The Secret Dispatch.

Mabel Van Volk, for the Elsie de Tourney company.

Charles H. Sheffer, for One of the Bravest.

Ruth and Evelyn Renard, by F. Ziegfeld, Jr., for Anna Held's company.

Lillian Lancaster, for E. J. Carpenter's Quo Vadis.

Clarence H. Geldert, re-engaged by Richard Mansfield.

Blanche Allaire, for The Chaperons.

Ina Brooks, by Liebler and Company for Mrs. Le Moyne's company.

Hamilton Harris, for the leading role in in Australia.

Conrad Cantzen, with Andrew Robson in Richard Carvel.

Ada Rivers, for Our New Minister.

Will Phillips, engaged by cable for the London production of The Whirl of the Town.

Charles Potts, Theodore Hall, and Fred A. Hall, for Aunt Jerusha.

Reginald Vivian, for Viola Allen's company.

Edward Feister, for the part of Bismark in For Love's Sake, with Mabel and Ethel Strickland.

By Liebler and Company, to support Kyrle Bellew in A Gentleman of France: Charles Barron, Edgar Selwyn, Ada Dwyer, Charlotte Walker, and Beth Franklyn.

Herbert St. John-Brenon, for In a Woman's Power.

Seymour A. Rose, for Lovers' Lane (Western).

Frank Winstein, as musical director with The House that Jack Built.

GOSSIP OF THE TOWN.

Photo by Rudner Cooper, Chicago, Ill.

Anne Hathaway, pictured above, is a dainty and charming actress who last season—which was her first on the professional stage—achieved considerable success in the ingenue role in What Did Tomkins Do, supporting Harry Corson Clarke. Miss Hathaway is descended from the family of Anne Hathaway, of Shakespeare's day, and is, moreover, related to the distinguished actress, Charlotte Cushman. She was born in Chicago and received her stage education in Hart Conway's school of acting in connection with the Chicago Musical College. She won a scholarship over one hundred and fifty competitors. Mr. Clarke, who engaged Miss Hathaway immediately after her graduation, instructed her carefully in every detail of practical stage work, and her performances last season elicited cordial praise from the reviewers. Miss Hathaway recently signed a contract by the terms of which Mr. Clarke will direct her professional career for the next two years.

Patti Rosa was called to Chicago suddenly last week on account of the serious illness of her grandmother, Madame Cerito, the once famous toe dancer and mother of the late Patti Rosa. Miss Rose returns to New York this week.

Mea Champeno, of Aunt Jerusha, received news last week of the sudden death of her father at Pittsburgh, Pa., and left at once to attend the funeral.

Harwood Eldridge, grandson of "Aunt" Louisa Eldridge, won a medal in a swimming match off Bath Beach last week.

The Modjeska-James and Arthur Byron companies begin rehearsals this week at Orange, N. J.

In The Heart of Maryland, which David Belasco will send among the popular-priced theatres this season, the part of Maryland Calvert will be played by Helene Winter.

John Price, after a visit at his former home, East Brady, Pa., came to town last week to join Are You a Buffalo.

The Henrietta Crosman and Mistress Nell companies are rehearsing at the Theatre Republic.

It is said that Molly Pitcher, the new Revolutionary play by Glen McDonough, in which Kathryn Kidder will star this season under the management of Belcher and Brennan, will have a New York production in January.

Eleanor Merron and her husband, Archie Cowper, have been summering at Atlantic City, where Miss Merron's play, The Dairy Farm, has had an eight weeks' run. The "Farm" now has three century runs to its credit, in New York, Chicago, and Philadelphia. The Western company played thirty-five weeks last season and the Eastern company has been playing continuously for a year. Miss Merron's new comedy, In Love, tried in Philadelphia last season, will be produced in October.

The Savoy Theatre, that opens Sept. 12 with Louis Mann and Clara Lipman in The Red Kloff, will have as its succeeding bill a translation of Alfred Capus' comedy, La Veine. This will be followed by Sweet and Twenty.

Forest Flood closed with the Walter Clark Bellows stock company at Denver, Aug. 17, to join Blanche Walsh's company.

Charles W. Keogh, manager of the Academy of Music, Charleston, S. C., who came here several weeks ago on a visit to his brother, William T. Keogh, has returned to Charleston.

Mrs. John R. Owens, widow of the famous comedian, who has been visiting here as the guest of William T. Keogh, left to-day for Harper's Ferry.

Guillaume Duchesne, a Belgian by birth and French by parentage, has captured the scholarship offered by Edouard de Reszke and left in the hands of Giacomo Minkowsky, for the education of some poor but worthy musical genius. The young man thus favored by fortune was formerly a waiter at Delmonico's and before that in France. He was discovered by accident by Mr. Minkowsky, while he and his wife were dining in Staten Island one evening. Duchesne is said to possess a marvelous tenor, and was chosen for the scholarship in preference to many applicants.

Corinne Cushman, formerly leading woman in The Cowalip Farm, and who appeared last season as the Princess Flavia in The Prisoner of Zenda, has been compelled to cancel her engagement this season owing to the illness of her mother, Mrs. Underhill.

Lucille Loring is convalescing at St. Elizabeth's Hospital in this city from an operation for appendicitis.

John Malone was engaged last week by Maurice Campbell for Henrietta Crosman's company. He will play "Jack" Hart in Mistress Nell.

J. H. Havlin denied in Cincinnati last week a report that he had leased Robinson's Opera House in that city.

Howard Kyle obtained in this city last week a Supreme Court injunction restraining W. M. Wilkison from producing Nathan Hale.

Lorimer Stoddard was taken last Thursday from his home in this city to Sag Harbor, L. I., where his physicians hope that the air will be beneficial to him.

Maxine Elliott, while driving at her country place, "Jack Wood," Shooters' Hill, Kent, England, recently, was thrown from her carriage and fractured a small bone in her left foot.

John W. Dunne's application for an injunction restraining John C. Fisher and Thomas W. Ryley from disposing of the rights to Florodora until the settlement of his suit for dissolution of partnership was granted by Justice O'Gorman in the Supreme Court in this city last week.

In proceedings brought in the United States Circuit Court by Thomas J. Burke, Benjamin Barker was appointed last week receiver for George W. Lederer. Mr. Burke claims to be Mr. Lederer's creditor to the amount of $500.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $45; Half-Page, $80; One Page, $150.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

Telephone number, 421, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafayette, 69 Lime St. In Sidney, Australia, Smith & Co., Moore St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - AUGUST 31, 1901.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

It will be necessary to send THE MIRROR to bear date of Sept. 7 to press earlier than usual, owing to the fact that Monday, Sept. 2, Labor Day, will be a legal holiday. The last page of that number of THE MIRROR will close on Friday evening, Aug. 30, and advertisers should bear this fact in mind.

THE MIRROR ROSTER.

The first installment of THE MIRROR'S Roster of theatrical companies for the season of 1901-1902 will be published next week.

ILL-EXPRESSED MISAPPRECIATION.

IT is interesting to peruse the theories of scientists that account for—or that assume to account for—so many expressive habits of animals, including, of course, the human animal. It is not necessary to add that abstract theories of this sort relate to the concrete theory of evolution. There is a fascination, too, in speculation upon the direct relation of any theory of this kind to some habit frequently noted in the animal—and particularly in the human animal.

There are traditional explanations of many things that otherwise might seem very mysterious. But no solution has been offered by any scientist of that habit practiced by the vulgar of presenting in an abrupt manner to actors or persons on the stage posing as actors such peculiar tokens as eggs—although in most cases eggs thus donated have lost their original usefulness—and vegetables of various species, and other things more suggestive of a truck garden or a scrap heap than of anything relating to stage art. To discover the genesis of this expression of misappreciation would be as important, even to a scientist, it would seem, as is the discovery of the reason why a horse paws the earth violently when frightened, or the tracing to remote generations of wild dogs of the canine habit of turning around several times—apparently a very foolish habit—before lying down.

There must in the dimmer past have been actors that inspired such gifts as those mentioned, for otherwise there would have been no survival of this habit of bestowing odds and ends, with a general olfactory cognisance of their fragrance, upon persons on the stage that naturally would prefer no demonstration at all to such a demonstration. Perhaps even the scientist would not be able to go back to the beginning of such things, because the names of great actors only have been handed down from remote generations. But the unscientific person who has seen good acting and bad will conclude that this habit has survived because it is more expressive by far than any mere language of dislike that has been preserved in the dictionaries, or than any gems of slang with which the unlettered vent emotion. There is but one other class of persons that receive garden truck and eggs, and they welcome such things, which to them are always delivered with more or less of the legitimate ceremony of trade and barter, and also always in good condition. This other class, which in respect of public esteem slightly resemble actors, are rural editors. But this habit never could have originated in the scheme of rewards of rural journalism, and been degraded from that scheme, because there were actors, good and bad, ages before rural journalism became the bulwark of civilization.

This line of thought has been inspired by new experiences of a bevy of sisters whose patronymic is more than suggestive of an early and popular fruit the best destiny of which is pie, although it also is used for what is domestically called "preserves" and other things. These sisters once descended upon New York, where they collected more dollars than vegetables. This may be attributed to the facts that here they seemed to be so very queer that really they achieved a peculiar popularity, and that vegetables are scarcer in this town than they are in the country. There is still another explanation. The youthful rural-ist who attends the theatre—locally he is known as a "sport"—has so much that is equivocal thrust upon him on the stage that he generally goes to the theatre loaded with things of little or no value with which to punctuate his habitual dissent. Therefore vegetables and things in themselves but of little value, yet potent to his purpose. Here the *jeunesse dorée* in like emergency employ a characteristic badinage, which leaves no bruises, although at times it hurts.

The sisters referred to seem now to be very unfortunate in towns in Illinois, where they are giving of their talents. In Rockford, the other night, it is said that the stage looked like a corner of a vegetable market when they hurriedly left it. There have been cases, even in New York, in cruder times, in which a netting was erected to intercept such things. Two of the performers in such circumstances were, however, persons far removed in intelligence from the hoodlums that assailed them, although one of them was no actor. This was the late JAMES OWEN O'CONOR. In private contact he was a gentleman. In legitimate profession he was a lawyer. And he was a poet besides. But no actual talent could counteract the results of the hallucination that led him to persist in the theatre. The other case was that of GEORGE JOHNS, who called himself "the Count Johannes." At intervals for years he made sport for ignorant persons that went to the theatre to abuse him. Yet a generation before his aberration this man was a capable and esteemed actor in the Old Bowery Theatre—a man of recognized talent. The sisters whose latest troubles have been hinted at are very different exhibits, although in view of the report that they have canceled a mortgage on their homestead and bought adjoining farms it is plain that they deserve less sympathy than the persons that waste vegetables in disapproving their stage career.

A FIELD FOR SWINDLERS.

THERE are a multitude of simple and confiding young persons self-assured of their own abilities and enamored of the stage that are anxious to make any preliminary sacrifice for their ambition, and naturally a large number of swindlers lurk in the outskirts of the theatre waiting for such prey. It is the ancient fable of the spider and the fly repeated.

A press dispatch the other day noted the operations in Boston of two such persons—a man and a woman who called themselves actors—and their hurried departure from that city with the money of many dupes. These pretenders had set up what they termed a "theatrical bureau," and assumed to be organizing a company to take the road. They, of course, wanted young persons to act in this mythical company, but provided for a preliminary training of the victims from whom they exacted fees. Advertising, with its specious aids, induced many young persons in New England to send on money, and some of the swindled informed the police, but not before the guilty had escaped.

This is but a repetition of like swindles practiced in every large city of the country. And such methods are by no means confined to the United States. It is the same in all European cities, and notably in London—in fact, wherever young ambition asserts itself it finds some one ready to pluck it. New York has numerous persons that prey upon stage aspirants. These persons pretend to be in positions that enable them to secure places in the theatre for all sorts of applicants. Sometimes no pretense of preliminary training is made. But in all cases the ambitious young man or woman must advance money—the requisitions being measured, in accordance with the shrewdness of the swindler, to the gullibility and the ability to pay of the victims. And the victims are legion.

The safest way for the young person that wishes to go on the stage nowadays—if the young person has no direct influence or acquaintance with a reputable manager—is to enter one of the schools, or to deal with a reputable teacher for the stage with an established habitation. As for the regular agencies that stand between manager and actor, they are many and their terms are reasonable, as a rule. In other words, there are direct and established channels by which the ambitious may approach the stage, if there is any call for their services, and such channels always should be sought. But aspirants should bear in mind this fact: that the lower walks of the theatre are already crowded, and many that are waiting must still wait indefinitely for opportunity.

NEW STARS OF SMALL MAGNITUDE.

Harper's Weekly.

The theatrical world is becoming a trifle too amusing—so much so, in fact, that unless something is done to stop it the comic papers will suffer by contrast. Announcement has been made of so many new stars of small magnitude for the coming year that the prospect for a satisfactory season is not bright. With a large number of mediocre actors going out to twinkle on their own account it is about time for us to revise our dictionary, so that the truly great actors may cease to be known as stars and be designated henceforth as planets. Irving and Bernhardt and Coquelin and Jefferson, under the prevailing easy conditions, have got past the star stage and deserve a more eminent title. Personally, I should like to see an aggregation made up of a number of these small mummers to tour the country as "The Little Dipper Company," but I presume it is too much to expect any such really sane enterprise as this from our somewhat too complacent and unprogressive managers.

TILLY HAYNES' MUSIC HALL.

That Tilly Haynes, the famous hotel man who died recently, was once prominently identified with the theatre is probably unknown to most of the present generation. Yet back in the "palmy days" Mr. Haynes was a theatre owner and manager, and built the first theatre ever erected at Springfield, Mass. In a recent issue of the Springfield *Republican* there is an interesting article on Mr. Haynes' theatre—the New Music Hall, as it was called. It was in 1857 that the house was built. Before that time Springfield had obtained its theatrical entertainment at Hampden Hall, a ramshackle building with a tiny, inadequate stage, where performances were given there from time to time by a cheap company. Mr. Haynes determined that Springfield, then a city of 15,000 inhabitants, ought to have an amusement place in which performances of the better class might be given. When his intention to build a theatre was announced considerable opposition to the project developed on the part of the puritanical element in the community, but Mr. Haynes carried his plan through successfully, and on Dec. 11, 1857, the Music Hall was opened with a concert. Music Hall was located at the corner of Pynchon and Main streets. The first two floors were occupied by stores and offices and on the third was the hall, that measured about 100 x 52 feet and seated 1,400 persons in the parquette and balcony. The stage was 30 x 52 feet and the proscenium opening 30 x 20 feet.

On Dec. 31, 1857, the first dramatic performance was given in Music Hall. Mr. Haynes had arranged with W. M. Fleming, then a leading Shakespearean actor, for a two weeks' season. Mr. Fleming brought a company from New York, and the first bill was The Merchant of Venice, with this cast:

Shylock	W. M. Fleming
Portia	Mrs. H. F. Grattan
Launcelot Gobbo	C. Whitelaw
Bassanio	D. A. Ryan
Antonio	Mr. Harwood
Gratiano	Thomas Tyrrell
Old Gobbo	George W. Thompson
Lorenzo	Mr. Wilson
Tubal	Mr. Simpson
Duke of Venice	Mr. Marvin
Salanio	William Law
Salarino	Mr. Ketchum
Jessica	Nettie Monson
Nerissa	Miss Anderson

Many noted players appeared at Music Hall during subsequent seasons. In 1858 Mr. Haynes engaged W. C. Lenoir as manager of the house. Mr. Lenoir has been a Springfield manager ever since and is now in charge of the Court Square Theatre.

MUSIC NOTES.

Professor Horatio W. Parker has engaged Ericsson F. Bushnell to sing the part created by him in oratorio "Novissima," to be sung at the Hyperion Theatre, New Haven, Conn., during the Yale bi-centennial celebration, Oct. 20-25. The chorus will be sung by the Gounod Society.

Alice Beach McComas, a California pianist, arrived from San Francisco recently and will be heard in concert in this city in the near future.

Marie Titiano, an American soprano who has appeared abroad, will make a concert tour of this country this season.

A convention of Polish singers was held in Buffalo Monday, Tuesday and Wednesday of last week. Rosa Kwasigroch, the famous Polish singer, took a prominent part in the concert held in Fillmore Hall on Aug. 19. Dr. F. E. Froncsak was the chairman of the committee in charge of the convention.

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THE BIRTH OF SPEECH.

When man primeval on this fair earth wandered,
His heart drank in the potent dew
Of Nature's beauties till his soul awakened,
And longed to utter all it knew.

Then slowly, in the womb of mind, was thought conceived;
It grew, absorbing all the world could teach,
And in dumb agony its silence wept, in travail,
Till the radiant dawn beheld the birth of speech!

—FRANCES LYNN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

MRS. P. R. W., Philadelphia: Cecilia Loftus' imitation of Sarah Bernhardt offers a scene from La Tosca.

J. C., Maywood, N. J.: T. Henry French, 24 West Twenty-second Street, New York city, publishes books of costume plates.

G. T. D., Shreveport, La.: Bertha Waltzinger is singing the role of Dolores in Florodora at the Casino in this city at the present time.

J. R. M., Buffalo: 1. Nance O'Neil is touring Australia at present. 2. Stuart Robson will appear this season in a revival of The Henrietta.

MANAGER, Boston: Chirgwin, "the White-Eyed Kaffir," who appeared unsuccessfully some time since at Koster and Bial's, is now playing at the London halls.

L. H., Clifton, N. J.: Irma La Pierre is a member of The Bonnie Brier Bush company. The other players you mention may be addressed in care of THE MIRROR and the letters will be delivered or forwarded if possible.

J. H. J., New York: Colonel T. Allston Brown's new history of the American stage, that is to be published shortly by Dodd, Mead and Company, will cover the ground completely. The book is to be sold only by subscription.

J. A. K., Fitchburg, Mass.: There are no regular permanent amateur opera organizations of prominence in either New York or Brooklyn. They are usually formed to present some one opera and then go out of existence after the presentation.

ARGUMENT, New York: If you will read the rules that govern this department—they are printed in italics at the head of it—you will see that no attention is paid to the queries of persons who have not the courage to append their names to their letters.

S. W. S., Chicago: The expression "in one," as applied to stage work is used to refer to that part of the stage which lies between the footlights and the first groove in which scenery is set. An act which is played, or opens, or closes "in one" is, therefore, such as is worked upon the part of stage mentioned.

CHARLES HASTY, Munising, Mich.: A copyright of a play and title secured before the production of the play is legal. In England performance of a play establishes its copyright, and that is why American plays, as well as English plays, must be performed there "for copyright purposes."

A. L. McC., Philadelphia: 1. Letters to players addressed in care of THE MIRROR will be delivered or forwarded if possible, or are advertised and held for thirty days, at the expiration of which time they are returned to the post office authorities. 2. Mrs. James Brown Potter will produce this season a play entitled The Mills of the Gods. 3. Jessie Bonstelle will this season head a stock company playing Halifax, N. S.; St. John, N. B.; Sydney, C. B.; St. John's, N. F.; Hamilton, Bermuda; Kingston, Jamaica, and other West Indian cities.

ALFRED JENNINGS, New Bedford, Mass.: A person convicted in New York State of murder and sentenced to life imprisonment is sent to Sing Sing or some other State prison. There is no "galley life" for a convict here, and convicts' services cannot be hired out to property owners, in the sense you mean. There used to be a system of convict contract labor in New York State, by which contractors in various industries employed the convicts in the prison, but that system has been abolished by law. In some Southern States, we believe, the services of convicts are sold to outside parties. The laws of different States vary somewhat as to these matters. Illinois is a Western State.

O. H., Montreal: Several biographies and books relating to the career of David Garrick have been published. "The Private Correspondence of David Garrick," in two large volumes, was published by Henry Colburn and Richard Bentley in 1831; a small volume entitled "Garrick," was published some years ago in an edition limited to one hundred copies; there is a short history of Garrick in Doren's "Annals of the Stage, or Representative Actors." "Memoirs of the Life of David Garrick, interspersed with Anecdotes of Theatrical Contemporaries, the whole forming a History of the Stage for a Period of Thirty Years," written by Thomas Davis, was published in London in 1780. The volume is now quite rare.

A. V. A., Toledo, O.: Cavalleria Rusticana was sung at the Casino on the afternoon of Oct. 1, 1891. The cast was: Santuzza, Laura Bellini; Lucia, Helene von Doenhoff; Lola, Grace Golden; Turiddu, Charles Bassett; Alfio, William Prostie. On the same evening the opera was sung at the Lenox Lyceum by Georgine von Januschowsky, Santuzza; Payne Clark, Turiddu; Mrs. Pemberton Hicks, Lola; Jenna Bohnee, Lucia, and Herman Gerold, Alfio. The Casino production was under the management of Rudolph Aronson and that at the Lenox Lyceum was directed by Oscar Hammerstein. Mr. Hammerstein claimed to have the exclusive right to produce the opera in America, and made application for an injunction restraining Mr. Aronson from giving the work. Judge Ingraham, on Sept. 30, refused to grant the injunction, holding that the opera was a published work and that Mr. Hammerstein showed no valid title to the exclusive rights. Mr. Aronson thereupon arranged for the production of Cavalleria Rusticana the following afternoon.

THE PLAYERS' CHRONOLOGY.

August.

25. Death, at New York, of CHARLES L. GRAVES, 1897.
26. Birth of J. C. WILLIAMSON, at Marcus, Pa., 1854.
27. Metropolitan Opera House fire, New York, 1892.
Marriage at Oakland, Cal., of E. W. GRILLIS and CAMILLE D'ARVILLE, 1900.
28. Samuel Phelps' London debut, at the Haymarket, as Shylock, 1837.
Death of JOHN BURNS, at Halifax, N. S., 1841.
American debut of TYRONE POWER, at the Park Theatre, New York, 1838.
Margaret Mather's stellar debut, at McVicker's Theatre, Chicago, as Juliet, 1893.
29. Debut of EDWIN ADAMS, at National Theatre, Boston, 1833.
30. Death of GEORGE FAWCETT ROWE, in New York city, 1889.
Manhattan Theatre, New York, formerly the Standard, opened with What Happened to Jones, 1897.
31. Death at Larchmont, N. Y., of MRS. JOHN DREW, 1897.
MRS. JOHN DREW assumes management of Arch Street Theatre, Philadelphia, opening with The School for Scandal, 1861.
Death of MRS. SARAH MOORE, of Indianapolis, 1898.
THOMAS J. HIND'S American debut, at Chambers Street Theatre, New York, 1848.

THE USHER.

From one who is in a position to hear and know regarding the inner workings of the theatrical combine I have received an intimation that will probably prove interesting to the theatrical profession at large. I give the information as it reaches me in the form of the following letter:

"A new and far-reaching scheme is hatching for the exclusive control of the entire amusement business of the country to further enrich its originators without entailing the smallest pecuniary risk.

"To accomplish this the formation of a gigantic chartered company on the lines of the United States Steel Trust is said to be under consideration, and this organization will be virtually owned by a limited number of speculators in dramatic talent, who propose to retain a majority of the stock to be issued.

"The current theatrical combine is professionally regarded as a sort of family arrangement. They are called theatrical traders, constituting themselves into 'promoters' and 'providers' of stage commodities. Two of these are classed as promoters, as they do all the booking of stars and combinations, which is regarded by actors as a 'cinch,' for in proportion to their grip upon the rank and file of the stage, and the immense profits resulting, their financial risk is *nil*. Then the providers of oft-time ready-made stage goods are partially exempted from great outlays by reason of the fact that they deal in contracts with foreign and domestic attractions, which receive only a percentage of the syndicate's receipts; consequently these are fixed small enough to secure the providers a large profit, often without the investment of a dollar in cash. It is in this wise that the members of the combine are amassing fortunes.

"Their shows are first boomed in this city for effect upon the out-of-town public, which is often disappointed with poor plays acted by inferior casts, afforded by what are called the road companies.

"These methods have provoked a dangerous reaction, evident in the increase of independent managers and actors, who will not wear the collar nor aid in increasing its profits and power.

"To counteract this independent professional movement the new scheme is said to be designed to fasten and perpetuate the combine's grip upon the theatrical business of this continent.

"The following, I am told, is the outline of the new scheme:

"1. To obtain a charter for 'The United States Amusement Company of America,' capitalized at $3,000,000, for which stock will be issued for sale, to enable the organizers to do business with the proceeds.

"2. To sell the current combine's plants and interests to the new organization at a big price, and then retain a majority of the stock in order to control the future business of the new company.

"There are rich 'angels' always eager to dabble in theatricals, especially when they learn that the average net profit percentages of the existing company's numerous ventures are over thirty per cent., which promises fat dividends to them on paper.

"It is also alleged that under the proposed *régime* salaries of players, as well as stellar and combination percentages, the price of scenery and all other theatrical accessories will be arbitrarily fixed, while the janitor managers of the dependent theatres of the country will be compelled to adopt such uniform scale of admission rates for their patrons as the greed of the new organization may dictate.

"There are, however, some drawbacks to the complete fruition of this scheme, because native managers and actors will not surrender their personal liberties at the behest of any imported clan or domestic clique; especially where such would-be masters prove to be only money grabbers, who neither know nor care for true dramatic art, or its honest representatives.

"Besides, such 'angels' as may be tempted to buy stock in the new company are very apt to reflect before nibbling at the bait of large prospective dividends, that, as shareholders in stage ventures manipulated by the old combine, they will not be likely to suffer from financial dyspepsia after investing their hard cash in a business entirely beyond their control. This has been the experience of more than a dozen of the shrewdest among Wall Street financiers during the past year."

Whether this scheme, as outlined by my informant, has really taken definite shape or not, I cannot say, but he would be in a position to learn of such a project if it were under consideration.

That it is possible such a scheme has been devised is reasonable to those that know the greedy characteristics of the men said to be interested. The idea of over-capitalizing a business for which the capital and talent were contributed originally by others than the manipulators is within belief. That outside capitalists and investors are likely to swallow such bait is less certain.

THE MIRROR warned the profession at large of the scheme to gobble a large share of the profits of the majority, at its inception. It publishes this story in order that they may be on their guard against still further agressions.

The few theatres of New York which are open are doing so well their prosperity is taken as a good omen. There are great numbers of strangers in town or passing through the city. The records of transatlantic travel have been broken this Summer, and this element alone adds a large class of casual playgoers which our theatres are profiting by.

More theatres in the neighborhood of Longacre Square are rumored, but none of these has yet taken definite shape, except Mr. La Shelle's playhouse and the new one planned by the Sires.

When the holders of property in the vicinity of Longacre Square get their ideas in line with normal values it is probable that that neighborhood will blossom forth with a number of new places of amusement.

The boom there a year ago inflated prices to an absurd extent and practically put an end to theatrical enterprise for a while.

Norman Hapgood has not ceased to be the dramatic critic of the *Commercial Advertiser*; he has not yet returned from Europe; he has not relinquished literature and journalism to become the play reader of the Manhattan Theatre.

Stories to the contrary have been industriously circulated recently by the newspaper creatures of the Trust—no doubt for the reason that Mr. Hapgood in an interview with a representative of the London *Express* not long ago described the Trust and its methods.

Mr. Hapgood will return from his trip abroad early next month, and he will then resume his work as the critic of the *Commercial Advertiser*.

Mr. McCarty, I am informed, is backed in his management of the Boston Theatre by Mr. Keith, who desires to control it in order to prevent vaudeville being established there. Mr. Tompkins, with whom Mr. McCarty has been associated for a long time, is said to have grown weary of contact with the Theatrical Trust, and for that reason he was glad to enter into the arrangement whereby Mr. McCarty took the theatre off his hands.

RANDOLPH MURRAY DEAD.

Early in the morning of last Friday, Aug. 23, Randolph Murray, actor and soldier, died at his home in this city. He had been ill for sixteen weeks, first at the Presbyterian Hospital and then at his home. The cause of his death was a complication of dropsy and consumption.

Mr. Murray was born in England about fifty years ago. With his parents and several brothers and sisters he came to America when a boy, and when about twenty years of age he entered the profession. From that time until the close of last season he acted steadily, except for the time that he spent soldiering. Randolph Murray always sent in his two weeks' notice when there was a chance at war. During the Civil War he was a gunner in the Navy and took part in several perilous undertakings. During the Spanish-American war he was an officer in the Rough Riders, and while in Cuba received several wounds.

As an actor Mr. Murray traveled widely over the country with various companies, and he frequently appeared in the theatres devoted to melodrama in this city. Among the roles that he played here within the past two or three seasons were Charles Creston in The Sleeping City, George Marston in The Derby Mascot, and Uncle Cesaire in Sapho.

Last season he was a member of the Reilly and Woods Vaudeville company. While playing in Boston he broke down from the effects of a severe cold that he had contracted weeks before. He came immediately to New York and entered the hospital. After being under treatment there for fourteen weeks his condition became hopeless, and he asked to be taken to his home in East Thirteenth Street to die.

Mr. Murray was at one time the husband of Pauline Markham. He leaves two sisters and three brothers, one of whom is Edgar Murray, the actor. The remains were buried by the Actors' Fund.

ELEANOR FRANKLIN.

TRIO OF STARS COME HOME ON KAISER.

The *Kaiser Wilhelm der Grosse*, that arrived here last Tuesday, bore from Europe a trio of prominent women stars, Helena Modjeska, Maude Adams and Anna Held, who had been spending their vacations across the Atlantic. Madame Modjeska visited her home in Poland and also traveled through Austria and Germany. Miss Adams rested at Tours, France, most of the time, and then consulted J. M. Barrie in London regarding his new play, Quality Street, in which she will appear this season. Miss Held summered at Paris and Ostend, in which places, by the way, are laid the scenes of her new musical comedy, The Little Duchess.

ELEANOR FRANKLIN ILL.

Eleanor Franklin, who is well known as a leading woman, is ill with nervous prostration at her home in Kansas City. Miss Franklin has worked almost uninterruptedly for three years and will now be forced to rest until the late Autumn. She has just closed a trying Summer season in stock on the Pacific Coast. A portrait of Miss Franklin appears on this page.

PERSONAL.

LACKAYE.—Wilton Lackaye, the versatile, who appeared last season in the character of Uncle Tom, will play the King in James K. Hackett's production at Wallack's of Don Cæsar's Return. Later in the season Mr. Lackaye will probably go on a starring tour under the management of W. A. Brady.

PAULDING.—Frederick Paulding has been engaged by Liebler and Company for Mrs. Le Moyne's company, to stage Charles Henry Meltzer's new play, The First Duchess of Marlborough, and to play the leading character part.

GOODWIN.—Mr. and Mrs. N. C. Goodwin (Maxine Elliott) are at Carlsbad, where a luncheon in their honor was given recently by Mr. and Mrs. Samuel Newhouse, of New York.

BERTRAM.—Helen Bertram has arranged to star this season in an opera by Curtis Dunham, with score by Giacomo Minkowsky.

DICKSON.—Charles Dickson has been engaged for Florodora to succeed Cyril Scott, who retires to join The Liberty Belles.

DAY.—Charles H. Day, who has written many amusement reminiscences, as well as many stories of amusement life, for THE MIRROR and other journals, has set up a cigar shop at New Haven. His professional trade ought to be notable.

STUART.—Leslie Stuart, composer of Florodora, is coming here next month to consult with John C. Fisher regarding the production of The Silver Slipper.

DRAPER.—Louise Bemis Draper, last season a member of Ada Rehan's company, was married at Yokohama, Japan, on Aug. 14 to Dr. James Spottiswoode Taylor, of the United States Navy.

TIFFANY.—Annie Ward Tiffany returned last week from her Summer home at Buzzard's Bay, Mass. She has fully recovered from the accident she sustained there in June.

HODGE.—William T. Hodge has been specially engaged for a leading comedy part in David Higgins' new play Up York State, at the Fourteenth Street Theatre, Sept. 16, for two weeks. Following this engagement Mr. Hodge will originate the comedy part in the production of Sky Farm at the Boston Museum Oct. 7.

ROYCE.—Ray L. Royce has been engaged by Fred. E. Wright to play the principal role, Myron Cooper, the old organist, in Arthur Sidman's play, York State Folks, which will open at the Chestnut Street Opera House, Philadelphia, on Sept. 16.

NORTON.—J. A. Norton, the able correspondent of THE MIRROR in St. Louis, was in this city last week.

POWELL.—Alma Webster Powell, the soprano, is home for a few weeks after two years in Europe. She has been with the Royal Opera, Berlin, and next season will sing in Russia.

MANSFIELD.—Richard Mansfield came to town from Southampton last week on business connected with his production of Monsieur Beaucaire. His season will open in Philadelphia Oct. 7.

VAUGHN.—Boston relatives of Theresa Vaughn, who is in an asylum at Worcester, Mass., have been informed that she is recovering rapidly and will be discharged in about a fortnight.

BLAIR.—John Blair has been engaged by Liebler and Company to play an important rôle in A Gentleman of France, in which Kyrle Bellew will star under their management.

IRVING.—Laurence Irving is coming here to see E. H. Sothern's production of his play, Richard Lovelace, at the Garden Theatre, Sept. 9.

BERNHARDT.—Sarah Bernhardt has reduced the prices in her Paris theatre to a schedule ranging from 70 to 10 cents.

ROBSON.—Eleanor Robson is on her way home, having sailed from England on the *Campania* Saturday.

COWELL.—Sydney Cowell has returned to town after her Summer vacation.

SMALL.—Frank A. Small is in the Catskills recovering from an illness that has caused him to lose a year of work, as its character required constant medical attention. Mr. Small expected to direct the tour of Harrison J. Wolfe this season, but his physician forbade and required absolute rest in the mountains for several weeks. He will return to the city early in September.

QUINLAN.—Gertrude Quinlan is spending a few weeks at Auburn, N. H.

CURRENT AMUSEMENTS.

Week Ending August 31

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), An Actor's Romance.
OLYMPIC (Broadway and Third Ave., nr. 14th St.), Closed Sat. Eve., May 25.
HARLEM OPERA HOUSE (206-211 West 125th St.), Closed Sat. Eve., May 11.
HURTIG AND SEAMON'S (209-211 West 125th St.), Closed Sun. Eve., June 23—Reopening announced for Sat. Eve., Aug. 31.
PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville at 1.30 and 7.00 p. m.—Also Young Mrs. Winthrop—13 to 24 Times.
ST. NICHOLAS GARDEN (66th St. and Columbus Ave.), Third season of Kaltenborn Orchestra—Beginning Sat., June 1—13th and last week of season.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Closed Sat. Eve., June 29—Reopening announced for Sat. Aft., Aug. 31.
CARNEGIE HALL (Seventh Ave. and 57th St.).
LONG ACRE SQUARE (Broadway and 48th St.), Now building.
NEW YORK (Broadway and 42th St.), Closed Sat. Eve., July 6.
CHERRY BLOSSOM GROVE (Broadway, 43d and 44th Sts.), Opened Mon., May 27—Vaudeville every evening, irrespective of weather—14th Week.
CRITERION (Broadway and 44th St.), William Faversham in A Royal Rival—Mon., Aug. 26—1st Week—3 to 7 Times.
BERKELEY LYCEUM (19 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 46th St.), Closed Sat. Eve., May 4.
REPUBLIC (201-211 West 42d St., adjoining the Victoria), Closed Sat. Eve., May 25.
HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.), Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—144th Week.
AMERICAN (Eighth Ave., 42d to 41st Sts.), Closed Sat. Eve., June 15—Under Two Flags—Announced for Sat. Eve., Aug. 31.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 8—4th Season of Henry V. Donnelly Stock—Announced for Mon. Aft., Sept. 2—Under Two Flags.
BROADWAY (Broadway and 41st St.), Closed Sat. Eve., May 11.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), Closed Sat. Eve., June 1—John Drew in The Second in Command—Announced for Mon. Eve., Sept. 2.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.), *Mon., Nov. 12, 1900—Florodora—251 Week—236 to 225 Times.
KNICKERBOCKER (Broadway and 38th St.), Francis Wilson in The Strollers—*Mon., June 24—10th Week—64 to 70 Times.
HERALD SQUARE (Broadway and 35th St.), Closed Sat. Eve., June 22—Andrew Mack in Tom Moore—Announced for Sat. Eve., Aug. 31.
GARRICK (34th St., East of Sixth Ave.), *Mon., Aug. 19—Are You a Mason?—Revival—2d Week—5 to 10 Times.
HAMMERSTEIN'S DRURY LANE (229-233 West 34th St. and 211-221 West 34th St.), Now building.
SAVOY (113 West 34th St.), Closed for fourth time of current season—Sat. Eve., March 23.
MANHATTAN (1285-1287 Broadway), Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 31st St.), A Stranger in a Strange Land.
BIJOU (1265 Broadway), Closed Sat. Eve., June 1.
WALLACK'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
DALY'S (Broadway and 28th St.), Closed Sat. Eve., June 1.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 20.
COMEDY (Broadway and 29th St.), Closed Sat. Eve., June 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville—12.30 to 10.45 p. m.—Also In a Russian Room and The Widow Jones.
GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., June 1.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 26th Sts.).
MINER'S (212-214 Bowery), Closed Sat. Eve., June 1.
MADISON SQUARE (24th St., nr. Broadway), Closed Tues. Eve., June 25.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.
KOSTER MUSEUM (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville at 1.30 and 7.00 p. m.—Also Meadow Sweet and Sweet.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), The Runaway Girl.
IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), *Mon., Aug. 19—The Mormon Wife—2d Week—8 to 13 Times.
KEITH'S (East 14th St., nr. Broadway), 229th Week of continuous vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.), *Mon., Aug. 14—Spectacular production of Ariana—2d Week—6 to 12 Times.
TONY PASTOR'S (129-147 East 14th St.), Continuous vaudeville—12.30 to 11.00 p. m.
DEWEY (136-142 East 14th St.), The City Club Burlesquers.
GERMANIA (147 East 86th St.), Closed Sun. Eve., May 5.
LONDON (262-267 Bowery), Kings and Queens.
PEOPLE'S (190-202 Bowery), Closed Mon. Eve., May 27.
MINER'S (162-167 Bowery), Closed Sat. Eve., June 15.
THALIA (46-49 Bowery), Closed Tues. Eve., June 11.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.), Closed Sat. Eve., June 29.
PARK (325 Fulton St.), Spooner Stock in The Thoroughbred.
HYDE AND BEHMAN'S (240-252 Adams St.), Closed Mon. Eve., June 3—Reopening announced for Mon. Aft., Sept. 2.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., June 1—William Gentry in One of the Bravest—announced for Mon. Aft., Sept. 2.
PATTON (Lee Ave., opposite Taylor St.), Closed Sat. Eve., June 15—Corse Payton Stock in Secret Service—Announced for Mon. Aft., Sept. 2.
UNIQUE (194-196 Grand St.), The Oriental Burlesquers.
CRITERION (Fulton St., opposite Grand Ave.), Closed Tues. Eve., June 18—Baker Stock in On and Off—announced for Mon. Aft., Sept. 2.
AMPHION (627-641 Bedford Ave., Closed Fri. Eve., May 31.
STAR (301-307 Jay St., nr. Fulton St.), Rose Sydell's London Belles.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 18—Henry Greenwall Stock in The Great Ruby—Announced for Sat. Mat., Aug. 31.
GAIETY (Broadway and Middleton St.), Closed Sat. Eve., May 25—Sporting Life—Announced for Sat. Eve., Aug. 31.
BIJOU (Smith and Livingston Sts.), The Cherry Pickers.
MONTAUK (325-327 Fulton St.), Closed Sat. Eve., June 8—William Collier in On the Quiet—Announced for Mon. Aft., Sept. 2.
GOTHAM (Fulton St. and Alabama Ave., Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave., Closed Sat. Eve., June 15—Reopening announced for Mon. Aft., Sept. 2.

*Indicates Date of Run Commencement.

AT THE THEATRES.

Criterion—A Royal Rival.

Play in four acts, adapted by Gerald du Maurier. Produced Aug. 26.

The King of Spain	Joseph Holland
Don Jose de Mentenos	Edwin Stevens
Don Caesar de Bazan	William Faversham
The Marquis of Montefiore	Seltz Edwards
Perez	N. L. Jelenko
The Captain of the Guard	Robert P. Harvey
An officer	William Deaner
A young soldier	Julius Ferrer
Another soldier	A. E. Dalton
The Governor of the Fortress	James Kearney
A waterman	Joseph Webber
An old man	J. T. Scully
An exquisite	Charles Daniels
Second exquisite	Thomas Smithson
First cavalier	Arthur Jarrett
Second cavalier	Frank Hinton
Pedro	Justin Dodley
The Marchioness of Montefiore	Maggie H. Fisher
Marita	Julia Opp

At the Criterion Theatre last evening a huge and a very fashionable audience saw the first performance in America of Gerald Du Maurier's A Royal Rival, and incidentally witnessed the debut as a star of the long popular leading man, William Faversham. The applause was frequent, and so persistent was it that the new star and two or three of his associates were sadly hindered in speaking their lines. It was, indeed, a night of triumph for Mr. Faversham and for the play—but it was a triumph founded upon generous emotions rather than upon discriminating judgment.

The play itself is scarcely more than a dramatization of the libretto of Maritana. It is well put together, the climaxes are worked up to in excellent fashion, and the dialogue is in good English and is graceful. Nothing less could have been expected of the son of George Du Maurier. But there is little originality shown in the drama, and the changes from Maritana and the various Don Cæsar plays are too unimportant to merit discussion. The drama moves forward naturally, entertainingly, and at times effectively, as have most of its predecessors. The scenes of the four acts are a street in Madrid, the guard room in a fortress, the palace of the Marquis of Montefiore, and Don Jose's villa in the Forest of Aranjuez. These several settings, painted by Unitt, were very picturesque and artistic, and the costuming was, in the main, admirable.

Mr. Faversham, in the role of Don Cæsar de Bazan, made rather a bad beginning; but, once in the swing of the thing, he quite redeemed himself. In the first scene, during which the hero is in an agreeable state of intoxication, Mr. Faversham presented a picture of a low comedy cockney rather than of a roistering Spanish grandee. The birth and breeding of the character were not in evidence behind the revelry of the moment. Toward the end of the act, however, and through the rest of the play, the actor portrayed the character in admirable fashion, and he well deserved the plaudits that were accorded him.

Edwin Stevens—that accomplished actor, who seems able to play any role in any drama acceptably—was a capital Don Jose. His bearing was graceful, his manner polished, and he read his lines very intelligently indeed. Joseph Holland, as the King, gave the finished, well balanced performance that was to be expected of him. Others of the men who deserve special commendation were Seltz Edwards, N. L. Jelenko, and J. T. Scully. Among the rest were several who were very bad indeed.

Julie Opp, as Marita—the character corresponding to Maritana—was as attractive in appearance as ever. She read some of her lines in a nervous, almost amateurish way, but in the end, like Mr. Faversham, she rose to really effective work. Jessie Busley, as Pedro, the boy, made one of the genuine successes of the evening. She looked a boy and acted with a boy's impulsiveness. Maggie Fisher was a thoroughly admirable Marchioness of Montefiore. Her impersonation, truly, left nothing to be desired.

The stage-management of Joseph Humphreys was excellent in every particular, and the mounting was, as has been said, very satisfactory.

Heinopolis—An Actor's Romance.

Melodrama in four acts, by Theodore Kremer. Produced Aug. 26.

Harold Davenport	J. Harvey Cook
Jack Woodford	Kingsley Benedict
Robert Livingston	A. W. Rose
Isidore Rush	J. W. Rose
Charley Cummings	Gus. Gaum
John Lennox	David Davies
Policeman	Fred Roberts
O'Connor	W. A. Wilson
Lester Reed	W. H. Dimock
Stranahan	John Robson
Rosemary	Harry Merriday
Lydia Woodford	Gypsie Ward
Mrs. Woodford	Marion Chester
Dottie Dillingham	Ruby Erwood
Gertrude Hume	Helen Mason
Beggar Woman	Marie Carter
Florence Hastings	Lottie Church

The season at the Metropolis Theatre opened last evening with the Cook-Church company in Theodore Kremer's play, An Actor's Romance, to a very large audience. The play was reviewed at length in THE MIRROR at the time of its production at the Lyric Theatre, Hoboken, about a year ago. Last night's performance was its first New York presentation. The company was large, and on the whole very satisfactory, and the costuming and scenery excellent. J. Harvey Cook gave a finished performance as Harold Davenport, as did Lottie Church as Florence Hastings. J. W. Rose was amusing as a French waiter, and the other comedy character, Charlie Cummings, was well looked after by Gus. Gaum. Ruby Erwood as Dottie Dillingham, a soubrette, was sufficiently chic and vivacious. Others who deserve special mention are Gypsie Ward, Kingsley Benedict, and A. W. Rose. The play depends mainly upon several novel and sensational episodes and scenes that called forth enthusiastic applause from a friendly audience.

Third Avenue—A Stranger in a Strange Land.

At the Third Avenue Theatre yesterday afternoon a departure was made from the usual policy of the house and a farce presented. A Stranger in a Strange Land was given to a fair but pleased audience. William Friend was an excellent Jack Thorndyke. Charles Drake gave an amusing performance of Charles Dudley. Ta Mo Nee in the hands of Frank J. Donnelly was a good bit of character work. Amanda Wellington was a very pleasing Alice, and the rest of the cast was satisfactory. Next week, Joseph Callahan in Faust.

At Other Playhouses.

ACADEMY OF MUSIC.—Arizona is pleasing crowded houses.

AMERICAN.—The stock company begins its second season on Saturday afternoon with Under Two Flags as the bill.

BROADWAY.—The Castle Square Opera company's season will open Sept. 14.

BIJOU.—This theatre will open Sept. 23 with David Warfield in The Auctioneer.

CASINO.—Florodora is still the vogue.

DALY'S.—The season begins Sept. 16 with The Messenger Boy.

EMPIRE.—John Drew in The Second in Command opens here Sept. 2.

FOURTEENTH STREET.—The Mormon Wife starts its second week.

GARDEN.—E. H. Sothern will open Sept. 9 in Richard Lovelace.

GARRICK.—The revival of Are You a Mason is popular.

HERALD SQUARE.—Andrew Mack will appear in Tom Moore Aug. 31.

KNICKERBOCKER.—This is the last week of The Strollers. The Rogers Brothers in Washington Sept. 2.

LYCEUM.—Bertha Galland makes her stellar debut Sept. 12 in The Forest Lovers.

MADISON SQUARE.—This house will be the last in town to open, beginning Sept. 30 with The Liberty Belles.

MANHATTAN.—Mrs. Fiske will open her season in Miranda of the Balcony on Sept. 17.

METROPOLITAN OPERA HOUSE.—The Ladies' Paradise is announced for Sept. 23.

MURRAY HILL.—The Donnelly Stock company reopens Sept. 2 in Under Two Flags.

REPUBLIC.—J. H. Stoddart opens in The Bonnie Brier Brush Sept. 23.

VICTORIA.—The Russell Brothers will be seen in Sweet Marie Sept. 23.

WALLACK'S.—James K. Hackett will produce Don Cæsar's Return Sept. 3.

GRAND OPERA HOUSE.—The season here opened Saturday evening with A Runaway Girl, presented by an excellent company including Arthur Dunn, H. W. Tre Denick, Henry Leone, Celeste Wynn, Clara Belle Jerome, and Sadie Kirby.

EDUARD WALDMANN'S TOUR.

Eduard Waldmann, who has won renown as a tragedian in Germany, will make a tour of this country this season, appearing in a repertoire of Shakespeare and other classic and standard plays, including Hamlet, Othello, Romeo and Juliet, Richelieu, Richard III, The Merchant of Venice, and Dr. Jekyll and Mr. Hyde. Herr Waldmann will deliver his lines in English except in cities of a predominating German population, where he will speak in German, while his supporting company plays in English. Most prominent in Herr Waldmann's support will be Rose Eytinge, who will play the Queen in Hamlet, Emelia in Othello, the Nurse in Romeo and Juliet, and other important roles. Miss Eytinge will direct the staging of all the plays. Among the others in the company will be Mrs. John T. Raymond and Julia Parish.

PRETTY MAIDENS TO PLAY POLO.

A rare sight for lovers of true sport will be afforded at the foot of East Eighty-fourth Street, this (Tuesday) afternoon, when two teams of Florodora "Pretty Maidens" will battle for supremacy in a game of water polo. One team, composed of "Pretty Maidens" from the company now at the Casino, will include all the beauties that have become famous in the sextette. Their names are too well known to need repeating. The other team will comprise the sextette from the Eastern Florodora company that is about to start on a tour of conquest. Its line-up will show Daisy Leighton, Sylvia Eagan, Nan Randolph, Marion Lee, Harriett Sawyer, and Belle Ashlyn. Isidore Rush, the Lady Holywood of Florodora (Eastern) is to be present and may be induced to referee. Betting on the match is lively.

CANADIAN THEATRE DESTROYED.

The new Summer theatre at Sherman Park, Hamilton, Ont., was completely destroyed by fire in less than twenty minutes one evening last week.

The loss to the owners of the theatre as well as to the members of the Burrill Comedy company, that was filling an engagement there, was most severe, as little or nothing was saved and the insurance represents only a small proportion of the damage done.

The heaviest losses in the Burrill Comedy company were sustained by Laura Hurlburt, Leslie Palmer, Helen Bailey Walls, Babette Berg, and Messrs. Bigelow, Fisher, Sevenoaks, Allen, and Moore. Arrangements were made to continue the performances in the open air upon an improvised stage.

A NEW PAPER THEATRE.

The daily papers last week contained glaring accounts of a wondrous new theatre to be built on Long Acre Square, in the very near future, by capitalists, who, in the report, were nameless. The Bates Realty Company, it was stated, had agreed to sell the parcel of land at Forty-third Street and Broadway upon which the theatre would stand. Yesterday the representative of Charles Austin Bates said that his company was now engaged in erecting an apartment house on the land in question.

R. D. PRICE REPORTED ILL.

E. D. Price, who has been acting as business-manager with Lovers' Lane, is reported to be ill in Milwaukee, whither he had gone ahead of the company. He is said to have been threatened with ptomaine poisoning and his condition was at first believed to be serious. Mrs. Price, who accompanied her husband from Minneapolis, was also taken ill, but proceeded to Chicago, where she recovered rapidly

KATHI SCHRATT TO TOUR HERE.

Gustav Amberg, the German manager, returned to New York from Europe last Friday with the news that he had engaged the Baroness Kathi Schratt, of the Hofburg Theatre, Vienna, for an American tour. The Baroness Schratt is one of the most popular actresses in Germany. Mr. Amberg is now endeavoring to secure a Broadway theatre in which she may appear in November.

CHARLES A. DAVIS DYING.

Charles A. Davis, a well-known theatrical and circus man of some years back, is dying of consumption in Arizona.

SAID TO THE MIRROR.

JAMES M. BROPHY: "Messrs. Belasco and Thall were greatly pleased with my starring engagement at their theatre, and have offered to star me on the road next year if a strong melodrama can be secured."

HOMER LIND: "I wish it known that I am in no way associated with the production of Gringoire now at one of Proctor's theatres. I am the originator of Gringoire in vaudeville, and will make my first appearance in New York at Keith's in September."

W. D. PRESTON: "I would like to say for the information of managers who have been kind enough to seek my services and friends in the profession generally that I am no longer an aspirant for histrionic fame. I have retired to a position in the office of the treasurer of the American Express Company, at 65 Broadway, as foreign exchange clerk."

REFLECTIONS.

James M. Brophy has just returned from a successful six weeks' starring engagement at Belasco and Thall's Central Theatre, San Francisco, having produced Monte Cristo, Michael Strogoff, Trilby, Held by the Enemy, Davy Crockett, and The Ensign. Mr. Brophy was with Tennessee's Pardner for eighty weeks.

Dean Edsall is in town again after a Summer in the Catskills.

Crauley Douglas returned from Europe last Saturday. He will again be a member of William Collier's company in On the Quiet, playing the Duke of Carbondale, in which he was so successful last season.

D. A. Bonta, for several seasons business-manager for the Broadhurst Brothers, became last week a member of Kirke La Shelle's staff at his home office in this city.

James Barnes, who was stage-manager at Wood's Museum years ago, has been engaged to play a character role in The Great White Diamond this season.

Charles H. Blaney states that he will not send out a second company in The Mormon Wife—contradicting a rumor that has been current for several days. The original company now at the Fourteenth Street Theatre will play, after the New York run, only in important cities in the East.

The Schiller Stock company produced at Norristown, Pa., Aug. 5, a new play, entitled Dora Thorne, dramatized by Henry Belmar from Charlotte M. Braeme's novel of that title. Ella Fontainebleau and Campbell Stratton had the leading roles. The play was well received.

George W. Callahan is seriously ill with muscular rheumatism at 1737 Wilton Avenue, Philadelphia.

Edwin Baker is at Nogales, Ariz., recovering from his recent illness. It will be at least six months before he will be able to resume work.

G. R. Hoskins has assumed the management of the Gardner, Mass., Theatre, formerly called the Music Hall.

The Barney Gilmore company was forced to suspend rehearsals at Manch Chunk, Pa., on Aug. 23, owing to the overflowing and bursting of a water tunnel, the result of excessive rains.

Milo J. Knill, who was the acting manager of The Rounders last season, has been engaged by Samuel E. Rork to act in a similar capacity for The Casino Girl this season.

Three theatres in Des Moines, Ia., are controlled by Manager Foster. The Auditorium, the largest house there, will be closed for the season. The new Mirror Opera House, which is under the management of Chambers and Howell, is conducted as an independent theatre. The management purposes to play the best popular-price attractions for three-night engagements and two first-class attractions a month. If a suitable attraction can be obtained the house will open soon after Sept. 25.

Theodore M. Leary, well known as dramatic editor of the Baltimore *Herald*, is another recruit to theatrical life. Mr. Leary has been engaged by Liebler and Company as press representative for James O'Neill, who will give his big revival of Monte Cristo a long tour this season. Mr. Leary is an accomplished writer and a man of exceptional personal qualities, and it goes without saying that he will be welcomed into the fold.

NOTES OF OPENINGS.

Sarah Cowell Le Moyne, in Charles Henry Meltzer's The First Duchess of Marlborough, at Atlantic City, Sept. 23.

The Davidson's Stock company, at Port Huron, Mich., Sept. 2.

Jule Walters, his thirteenth and last season in Side Tracked, at Hamilton, O., Sept. 2. Next season he will produce a new play, Just Struck Town, by Lawrence Russell, who will look after the business affairs of Mr. Walters this season.

The Ruble Theatre company, at Phœnix, Ariz., Aug. 26.

Puddinhead Wilson, at Carbondale, Pa., Sept. 2.

The Rainbow Chaser, at Walton, N. Y., Sept. 9.

Ferris Comedians, at Janesville, Wis., Aug. 26.

The Grace Hayward company, at Hastings, Neb., Aug. 26.

Beckman Comedy company, at Oshkosh, Wis., Sept. 2.

Rashland and Leslie, in A Modern Match, Sept. 17.

BOOKS REVIEWED.

JOHN HENRY. By Hugh McHugh. G. W. Dillingham Company, New York, publishers.

It may be disclosed at the outset that the name of "Hugh McHugh" is no more a real name than is John Henry, for Hugh McHugh is in real life the irrepressible George V. Hobart, who has written so many burlesques and lyrics for the New York Theatre and other amusement enterprises and has masqueraded into immense popularity as the author of the Dutch comedy yarns signed "Dinkelspiel" in the *Journal*. Mr. Hobart knows how to write catchy matter from the ground up, and the verses and jokes that he used to write for the Baltimore papers have been quoted all over the country and have been gayly incorporated, without credit, in more than a few vaudeville acts. In his book, "John Henry," Mr. Hobart has run dangerously close to the sample afforded by the late Will Kounts (Billy Baxter), but he has veered off sufficiently to endow his principal character with a distinctly different personality and has pictured the average young New Yorker, with a common school education, instead of the sporty young Pittsburger who made an occasional flying trip to these parts. John Henry is an engaging person as presented, and his dissertations upon the theatre and upon would-be actors are distinctly to the point. The book, handsomely printed, has run already into its thirty-second thousand.

THE FOREIGN STAGE.

LONDON.

Marie Corelli Complains—Lurid Doings in a Melodrama—Future Openings.

(Special Correspondence of The Mirror.)

LONDON, Aug. 17.

Although there have been no West End or important theatrical productions this week, yet we have not been utterly sensationless. In the first place Marie Corelli has written a letter to the papers complaining of the adaptation of her story, The Sorrows of Satan, recently presented in London by the adapter—namely, the well-known actor, C. W. Somerset. Somerset, you must know, wedded with his Marie Corelli material for this drama certain chunks of a story written by the late George Augustus Sala and entitled Margaret Forster, and a very powerful play he makes of this blend. At the same time, although I am not a worshiper of the brilliant little Marie's works, yet I must confess that I do not blame her for complaining of her being associated against her wish with this blend. As to Somerset, he has replied somewhat strongly and surely for his defense, but at the same time it cannot be denied that Marie, this time anyhow, has something of a grievance. But of course the whole affair only goes to prove once again the utter farcicality of our so-called copyright law.

I am glad to report, however, that this somewhat daring she-novelist has been in some sense soothed by a nice little advertisement which goes to show that the late long-suffering but now mercifully released Empress Frederick of Germany told Marie that her novel entitled "Thelma," was the last story Frederick ever read.

The other theatrical sensation of the week has been a slashing attack in the *Daily Express* upon the new fangled theatrical syndicate system, a kind of smaller anologue of your ridiculous and tyrannical Theatrical Trust system. The chief thrill in this article was a denunciation of a certain theatrical manager for his alleged behavior to certain ladies who had, as it was said, the misfortune to apply to him for engagements. The *Express* went far—very far—but it certainly did not go far enough. But, alas, so ridiculous is the present state of the law of libel in this so-called Land of the Free, that none of us dare speak out more plainly—at least not at present. I am thinking, however, that one of us will yet have to brave the terrors of the law. In the meantime the manager thus indicated is "resting." If he could only be induced to keep on "resting" it would be better for what the theatrical profession would call All Concerned.

The only productions we have had in this city this week have again been of a suburban melodramatic kind, and have included a strange and fitful but nevertheless deeply interesting drama entitled A Beautiful Fiend. It is a play of Russian interest, wherein the name part first walks off with a bridegroom from his bride immediately after the marriage service; next she has the bride and her unsuspecting brother falsely accused of purloining certain state papers appertaining to his Imperial Majesty, the Czar. Anon she causes these culprits to be sent to Siberia and indeed helps with her own fair hands to flog them while they are bound en route. Anon, she tortures them—or causes them to be tortured—in prison, laughing musically and merrilly the while and finally, when she finds that this hapless pair, thanks to a good hearted Russian official and an English low comedian, have contrived to escape the Beautiful Fiend, essays to blow up the British ship in which they are about to depart. Being foiled in this bold design the lovely demon unwittingly stabs her paramour, the aforesaid bridegroom, to the heart and then serves herself the same. This drama, when brought to the Crown Peckham this week fairly enchained the attention of a big audience.

After all the talk about the C. Frohman-G. Edwardes arrangements to produce Are You a Mason at the Apollo, it has just been decided that this combination management will presently start their season with a revival of the Edwardes adaptation of Les Fetards, now called Kitty Grey. Edna May will play the name part.

The Talk of the Town, a revised version of Elile Norwood's nine-year old farcical comedy, The Noble Art, was successfully revived at the Grand last Saturday. It must, however, make way for The Chinese Honeymoon, written by George Dance and composed by Ivan Caryll, who thusly collaborated in The Ladies' Paradise.

Next Wednesday Actor Herbert Waring will start being an actor-manager of the Imperial, when he will produce Boyle Lawrence's play, A Man of His Word. On Thursday we are to see The Giddy Goat, adapted from the French by Novelist George Moore's brother, Augustus, at Terry's. On Saturday Charles Frohman will "present" Lewis Waller at the Duke of York's in A Royal Rival, and there are all sorts of minor fixtures impending. So I shall have quite a lot to tell you about in my next.

GAWAIN.

PARIS.

The Summer Stagnation—Othello Revived—A Child Prodigy.

(Special Correspondence of The Mirror.)

PARIS, Aug. 12.

The extreme stagnation in the Paris theatre world is responsible for the gap in these letters. During the past fortnight not enough news has occurred to furnish material for a weekly letter, and even now the accumulated report of happenings interesting to MIRROR readers makes but a sorry showing. We are having hot weather here—weather of such torridity that every one that may has hastened to the seashore; those that may not leave Paris find the gardens the most attractive amusement places.

Nevertheless five regular theatres have managed to brave the Summer-time—the Comédie Française, that never closes; the Nouveautes, the luckiest house in Paris, where La Petite Fonctionnaire has passed the century mark; the Cluny, with Les Provincialles à Paris; the Gaité, with L'Amberge de Tohu Bohu, and the Ambigu with Roger la Honte. These theatres are playing to receipts of proportions sufficient to warrant their remaining open.

The revival of Jean Aicard's translation of Othello at the Comédie-Française recently served to show again the futility of attempting to preserve the beauty and grandeur of Shakespeare in any translation—especially a French translation. M. Aicard's version, first produced about two years ago, is a worthy effort, the translator having gone about his task reverently and carefully. He has accomplished, however, little more than have other translators. He deserves credit for not having tried to improve upon Shakespeare by altering the text. His rendering is as faithful and as literal as possible. Thus the Bard's thoughts are all conveyed, though they are not told in such noble verse. For the acting, Mounet-Sully's Othello was the masterpiece. Mlle. Leconte's Desdemona possessed many points of merit that tended to make one forget that the actress was not the physical embodiment of the character. Paul Mounet's Iago was highly artistic, and Wanda de Boncza as Emilia is entitled to some praise. The work of the remainder of the cast did not rise above the ordinary. Only a small house attended the revival.

The Conservatoire competitions for music, of which I told in my last letter, were followed shortly after by the competitions in tragedy and comedy, that brought to light a phenomenon in the person of Mlle. Pierat, who won the first comedy prize. Mlle. Pierat is only fifteen years old, and she gave evidence of such extraordinary talent that every one present united in the belief that in her France would have another world-famed comedienne. She is hailed already as the successor to Mlle. Reichemberg. There was no hint of the surprise to come when the little golden-haired child, pretty of face, made her appearance. No fire of genius had shown in her predecessors and the audience expected nothing different from what had come before. But when the golden-haired began the scene from Le Marige de Victorine there was an awakening of interest. The child was not prattling the lines, or speaking them like an automaton. She was acting them with an intelligence, charm and finished technique that were simply astonishing. Here was precocity indeed, and all the more wonderful since the girl had studied only a year. Her instructor, M. de Ferandy, received overwhelming congratulations on his success with his young pupil, but he waved his laurels aside. "It is she who deserves the praise, not I. Had she not been a genius, such results could not have been attained." Mlle. Pierat comes of a theatrical family. Her mother was once a member of the Odeon's company. The young woman has received, I understand, a number of offers from prominent managers.

The other awards at the competitions went to M. Garry and Mlle. de Raisy, second prizes in tragedy; MM. Garry and Bouthors, first prizes in comedy, and Mlle. Margel, second prize in comedy. No first prizes in tragedy were awarded. The jury comprised Theodore Dubois, president; Victorien Sardou, Jules Clarétie, Ludovic Halévy, Jules Lemaitre, Mounet-Sully, Ginisty, Bernheim, D'Estournelles, and De Porto-Riche.

Mlle. Cesbron, who won a first prize in the music competitions, has been engaged for the Opera Comique, where her first role will be Charlotte in Massenet's Werner.

Alphonse Lemonnier believes, apparently, that the public is hungering for information as to how the laundry work of the theatres is accomplished. Any way, he writes in the *Français* a lengthy article on this absorbing topic, and now he who reads may know whether the actresses at the Vaudeville have their skirts and other things laundered at their own or the theatre's expense, and who pays for the gloss on such an actor's shirt bosoms. Truly the pen finds inspiration in strange subjects sometimes.

The change in the management of the Chatelet, long rumored, has finally occurred. M. Rochard retires from the active control, though he remains part of the new managerial firm, that includes also M. Fontanes, a well-known actor, and Georges Judic, son of the famous actress. The arrangement was adopted at a recent meeting of the stockholders, and is in accordance with M. Rochard's desires.

Under the pen name of "Pierre Maher," Mlle. Lerou, of the Comédie-Française, is having published in the *Nouvelle Revue* a novel entitled "Hiésons." It is psychological in theme and hardly of a sort that proprietors of young women's seminaries would recommend to their pupils.

Madame Simone Arnaud, who died the other day, was the author of Mademoiselle de Vigneau, produced at the Comédie-Française, and of a still more successful work, Le Fils de Jahel, done at the Odeon. A posthumous drama, said to be of great merit, will be seen here during the coming season.

T. S. R.

ROME.

Tina di Lorenzo Marries—Duse's Biography Published—The Death of Riotti.

(Special Correspondence of The Mirror.)

ROME, Aug. 10.

Before this reaches you Tina di Lorenzo will be a bride. On the 15th she will be married to a fellow actor, who is also a distant relative of hers, Armando Falconi. We had so often heard of her betrothal to princes, dukes, counts, American millionaires, etc., that we began to doubt whether she would ever be married at all, and here all the time she was secretly engaged to a fellow artist, and a distant cousin to boot. Tina di Lorenzo may be said to have become famous the very first night she appeared in a speaking part, and that, setting aside her talent, which is not little, was perhaps owing to her remarkable beauty of feature and of form. Now, however, she is doubly famous, for as her beauty has increased year by year, so has her talent, and at this moment she is second to none, excepting to Duse, who is a genius, the genius of the modern Italian stage. Even women admire Tina di Lorenso's beauty, which makes you think of a beautiful Greek statue, with a Raphael's coloring. It is a perfection of Nature's handiwork.

Some people have called her beauty cold, since they could find no other fault with it, and have styled her "Diana," going even so far as to say that she would never marry—never love; that all she cared for was the applause and admiration of the public. I really believe that some of these people are disappointed at her marriage, especially as she is marrying for love and not for money or a title. She has a heart, therefore; she is not a Diana—she can love. Nor will she say farewell to her beloved public, free now, as before, to applaud and admire her to her and its heart content.

Another artist is also marrying an artist. This time it is the leading actor, Ruggero Ruggeri, who is going to marry an English actress, whose acquaintance he made in London some little time ago. Alda Borelli, still another artist, is also marrying a fellow artist, Alfred Di Sanctis. Good wishes to all of them.

Duse, whom you will have with you again some time during 1902, will appear in a repertoire composed chiefly of D'Annunzio's plays, which no one can play as she plays them, not even Bernhardt. The plays themselves are failures, but Duse makes them successes by her genius, which grasps the public and fixes attention on every word and movement.

D'Annunzio may also go to lecture in America, but not with Duse, I am told.

A new life of Duse is now published by the well-known author, Luigi Rosi, and is illustrated by Bemporad, who shows the actress in all her principal parts and principal scenes.

Duse was born in a railway carriage Oct. 3, 1850. She comes of a family of actors and actresses, all of whom were reared on the stage, Duse herself having appeared as Cosette in Les Miserables when only four years of age, and even then astonishing the public by her ease and naturalness.

Her early years were passed in poverty and rare were the days that meat and wine were on the family dinner table. Polenta (Indian corn) was her usual fare. Thus she grew up thin, almost to transparency, but her eyes were always wondrously bright and shone like burning coals in her sunken cheeks. Her first success was as Juliet, in Verona, but her fame began in Naples, when she played Theresa Raquin to Pezzana's extraordinary portrayal of the Widow Raquin, a portrayal as marvelous in its way as Ristori's Medea. Zola wrote to both actresses, complimenting them on their performance, for both were equally great. From this season in Naples Duse's career is a rapid and constant succession of triumphs, fortune, glory.

In the meantime she played many of Bernhardt's parts, and played them so differently that they appeared new to the public, and Dumas (son) in the preface to one of his plays confesses that no actress played it as Duse did. She made her own business in all the plays of his which she appeared in, and Dumas introduced this business in the later editions of the plays, at the same time giving the credit to Duse. "Duse," he writes, "has but one fault. She is not French." There is no actress on any stage who can compete with Duse in Claude's Wife or in the ball scene in Camille. She has often been imitated, but no one has yet equaled her in those parts. No actress, either, has ever even attempted to appear in any of D'Annunzio's plays excepting Duse, and some critics think she is lowering her art by appearing in them so exclusively.

When dressed for a part she is that part and nothing can make her anything else as long as the play is going on. She once refused a Queen's command to go into the royal box while she was in costume, as she also refused to see the King of Wurtemberg, who desired to compliment her in her dressing-room. People have called her proud for this, but it was only her love and respect for her art that made her act thus.

Her great dream, as you know, is to revive the old classic Greek stage in Italy, and this reminds me that there is a real Greek theatre in Italy, in Vicenza, in fact. This is not a ruin, it is a real Greek, a real Olympic theatre, built in 1556 by the Olympian Academy of Vicenza. The members of this Academy, that included all the greatest intellects in Vicenna, used to meet and recite Greek dramas in some villa belonging to one of the members. Then it was decided to build a theatre in the Academy itself for these meetings and dramatic performances. Thus arose the Olympic theatre in the Vicenza Academy. It is a model of elegant Grecian architecture. It has no painted scenery, but is built to represent a Grecian Hall, with arches, columns and statues, all real, which is closed in by five doors, one at the back and two on each side. And when these are opened they disclose Greek streets, with their buildings, and scenery beyond. The perspective is so perfect that these streets and scenery appear absolutely real.

The seats can accommodate 2,000 people and consist of graduated steps, like a coliseum, with columns and statues at the top. Above these, again, are more columns and more statues, with windows between them, to give light into the theatre. The top is open, but covered with an awning, which can be drawn backward and forward with cords, as desired. The first play given in this theatre was King Œdipus, by Sophocles, and the great actor, Gustavo Modena, played the same play there in 1847. Not long ago also Gustavo Salvini playpd King Œdipus in this same theatre, that was crowded to witness the unusual spectacle.

Another similar theatre also exists in a little town near Mantua. It was built in imitation of the Vicenza theatre by command of Duke Vespasian Gonzaga, in 1590. This one, however, represents a public place, with three streets leading to it, one at the back and one on each side. Columns and statues decorate the stage, and the seats are like those in the Vicenza theatre, and are equally artistic and beautiful. Operas, plays, and even puppets are sometimes given in this theatre, which seems a pity, as it was intended only for classic plays, like the Vicenza theatre.

I am sorry to announce the death of the great violoncellist, Charles Alfred Piatti, who passed away at his villa, near Bergamo, last July. He had been ill for some time, but his death was a shock to his friends, not only in Italy, but everywhere where his matchless talent was known.

He was born at Bergamo, January 8, 1822. His father was a violinist, and his chief instructor until he went to the Milan Conservatory, where he made his first appearance in public in 1834 at the age of twelve. This was the beginning of his concert career. In 1844 he made his first appearance in London, where he achieved immediate success at a Philharmonic concert, and also where he made the acquaintance of Joachim, then a boy, which resulted in a life-long friendship.

Piatti was the chief violoncellist of the London popular concerts from their foundation until 1897, when he was compelled to retire from ill health. His emotional power has never been equaled by any other violoncellist, and his phrasing of Schubert's songs was considered a lesson in singing to every one who heard him play them. Since his retirement he had lived very quietly in his villa with his daughter, the Countess Lochis.

He was a man of great culture and also an antiquary of authority on all matters relative to music. He was likewise a clever composer, and altogether was considered the greatest violoncellist of his age. He was a perfect gentleman in every sense of the word.

S. P. Q. R.

DAN DALY AT HERALD SQUARE.

Dan Daly, who stars this season under George W. Lederer's management, comes into the Herald Square Theatre Oct. 7 for a run. Before that date he will put in two weeks on the road, beginning Sept. 23. The musical comedy in which he will appear has been happily christened The New Yorkers.

DICKIE DELARO.

Photo by Harcourt, Los Angeles, Cal.

Dickie Delaro, who is pictured above, has been specially engaged by Shipman Brothers for the role of Patsy in their production of Pudd'nhead Wilson. The role is an important one and Miss Delaro has already interpreted it successfully. For a long time Miss Delaro was in the late Louis Aldrich's company, and she also played important roles with Oliver Byron and in Arthur Rehan's companies. In the New York production of The Two Orphans, with Kate Clarton, Miss Delaro scored a hit in the role of the Countess. During her stock experience she has been with the Beryl Hope company, Montreal; the Boston Stock company, and the Girard Avenue company, Philadelphia. Her forte has been leading, heavy, emotional and French dialect roles. During the Summer Miss Delaro always retires from active work and passes the heated term with her uncle, Judge Barber, at Saratoga Springs.

ENGAGEMENTS.

Alfred C. Wheeler, for the Eastern Florodora company to play the principal comedy part, Tweedlepunch.

Mattie Adams, for the Western Florodora company.

Charles Ingoldsby, for The Chaperons.

George Lyman, with The Messenger Boy.

Elson Hommel, to go in advance of Across the Desert.

C. H. Carlton has joined the Pleasure Bay Opera company.

Albert Hosmer, for Davis and Cook's Under Two Flags.

John C. Kagy, with the Tommy Shearer company.

Kathryn Wallace, with The Minister's Son.

George Butler, with A Thoroughbred Tramp.

Edna Marshall, with Lyman Brothers in A Merry Chase.

Arthur Barry, by John C. Fisher, as principal baritone of the Eastern Florodora company, that will open in Boston about Sept. 16.

Dick Ferguson and Grace Passmore, for The Irish Pawnbrokers.

Charles J. Stine and Olive Evans, to be featured in Mama's New Husband.

The latest engagements for Mama's New Husband are Charles J. Stine, of Stone and Evans, Allie Evans, who will be featured; Jenny Belfarth, Lillian Paull, Daniel E. Dalton, George Nash, George O. Tied, James Henry, Stephen Bogrette, and May Johnson.

George L. Kenneday, as manager, and Thomas Hodgeman, as business-manager, of John Allison's The Wrong Mr. Wright company.

Elmer Grandin will again play Judge John Phillips in The Night Before Christmas this season. Wallace Hopper, Joseph Graham, T. J. Johnson, and T. J. McCarron, of last year's company, have been re-engaged.

David Boone, in advance of Daniel Sully in The Parish Priest.

For The Auctioneer, supporting David Warfield: Nellie Lynch, Helena Phillips, Maria Davis, Odell Williams, Eugene Canfield, Brandon Tynan, H. R. Roberts, Harry Rogers, William Boag, and Herbert Millward.

Clare Armstrong, for The Gay Mr. Goldstein.

Emmet Whitney, re-engaged for Brown's in Town.

Tom Hadaway, for The Messenger Boy.

William E. Philp, for Miss Bob White.

Eva Tanguay, for the soubrette role in The Chaperons.

Harry Brooks, for The Village Postmaster.

Mary Karr, by W. A. Brady for The Sorrows of Satan.

Grace Atwell, by W. J. Hanley, as leading woman with Willis Granger in A Secret Warrant. George H. Hammond and Percy Cooke, for the same company.

Marie Williams, for The Little Minister.

Minnie B. Lane, with Alice Archer in Jess of the Bar Z.

Carrie Lee Stoyle, engaged for her third season with The Christian.

Harry Wedgwood Nowell, by Max Freeman for Near the Throne.

Ollie Cook, re-engaged for Fabio Romani.

Theodore M. Leary, late of the Baltimore *Herald*, by Liebler and Company as press representative for James O'Neill.

By A. E. Davidson for the Davidson Stock company: Grace Whitcher, Hattie Chew, Jessie Cross, Kitty Berry, Katherya Farra, James Kennedy, W. A. Moriarty, George Dagelen, Charles V. Comfort, Louis Lytton, Otto Koerner, Harry Carter, Harold Hastings, Master Charles Kennedy, Prescott R. Loveland.

William B. Smith, by Louis Nethersole for Sadie Martinot's company.

Edward L. Walton, for The Penitent.

Annie Wood, for The Cowboy and the Lady.

J. Irving Southard and Emma Salisbury Southard, for The Road to Ruin.

Blanche L. Stelle, by Gus Hill for the Royal Lilliputians.

Marion L. Shirley, for 'Way Down East (Central).

T. William Sturgeon, with William Devere in A Common Sinner.

Dick and Effie Guise, the Le Page Sisters, C. N. Sutton, with Pusey and St. John in A Run on the Bank. W. J. Pickens and Walter Smith, to go in advance of this company.

DESK ROOM: One desirable desk just vacated at Shipman Brothers, 1440 B'way, for rental.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Stinson and Merton top the ticket for the week, while the others are Dixon, Bowers and Dixon, Burt Jordan and Rosa Crouch, Carr and Jordan, Burton and Ashley, Stewart, Scanlon and Stevens, La Petite Josephi in Editha's Burglar, Tascott, Jackson and Douglas, Prince Alberto and Miss La Brant, the Vedmars, the Franklins, the De Muths, and the vitagraph.

Keith's Union Square.

Ranschle presents a new specialty, introducing elaborate scenic effects. Second on the bill are Sager Midgely and Gertie Carlisle in After School. Others are Callahan and Mack, Jack Norworth, Louise Dresser, Robbins and Trenaman, Thomas E. Clifford, Ed Estus, the biograph, and the stereopticon.

Proctor's Fifth Avenue.

A section of the Proctor Stock company is seen in The Widow Bedott and In a Dressing Room, while between plays and the acts thereof vaudeville will be dispensed by Kitty Rasmore, Harry A. Dawson, Fost Mason, Mathews and Foley, Amy Frensland, and the kalatechnoscope.

Proctor's Twenty-third Street.

A detachment of the Proctor Stock company returns to town with the revival of Incog. and the intervals between acts are occupied by William Morrow, Louise Satour, and the kalatechnoscope.

Proctor's 125th Street.

Division A of the Proctor Stock company presents Incog. Mrs. Winthrop, seen last week at the Fifth Avenue. Vaudeville is interpolated by May Porter, Percy Walling, John Walsh, and the kalatechnoscope.

Proctor's Palace.

A new division of the Proctor Stock company will reopen this theatre on Saturday afternoon, reviving A Fair Rebel. Vaudeville will be offered between acts.

Hurtig and Seamon's.

This popular Harlem house will reopen on Saturday with the Strakosch Opera company. James Thornton, Willard Simms, and Aimee Angeles, Josie De Witt, Chris Bruno, and Mabel Russell, Prevost and Prevost, Barry and Halvers, the Brothers Damm, and others.

Cherry Blossom Grove.

The chief newcomer is Blanche Sloan, sister of the famous jockeys, Tod and Cash Sloan, who makes her local debut in a ring act. Howard and Bland and John and Bertha Gleason are also new here. Ezra Kendall returns to the scene of former triumphs, and so do Emma Carus and William Gould, the last named replacing Harry Bulger in the burlesque, Fun on the Beach. Others are Hickey and Nelson, Ernest Hogan, Mlle. Lotty, Mascot's animals, Madge Fox, Benta Wiesfeld, and Marwig's ballet.

Paradise Gardens.

Only one new number is announced, being the local debut of the Taylor Twin Sisters. The holdovers include the Pierros Brothers, the Kanzays, the Todd Judge Family, Stuart, Sparrow, Eleanor Falk, Johnson and Dean, Coleman's cats and dogs, the Yoscaryn, the four Ferraris, Berol and Berol, and Satsuma.

Floating Roof-Garden.

The floating roof-garden on the steamer *Grand Republic* continues to sail forth upon river and harbor each night this week with a vaudeville entertainment on the promenade deck.

THE BURLESQUE HOUSES.

Lyceum.—Chandler's Kings and Queens, headed by May Wallace, provide the week's entertainment.

Dewey.—The City Club, which attraction reopened this house on Saturday, is retained as the bill for this week. The Ramblers follow.

Miner's Bowery, Miner's Eighth Avenue, and the Olympic theatres will reopen for the season next week.

LAST WEEK'S BILLS.

Keith's Union Square.—Willard Simms and Aimee Angeles returned to head the list in their excruciatingly funny bunch of nonsense, Flinder's Furnished Flat. Eminent statisticians have attempted to estimate the probable consumption of wall-paper in this act, but their wildest guesses seem inadequate to cover the unparalleled prodigality of Mr. Sims in the destruction of the big rolls of paper. His comic efforts to decorate the walls of the room and the frightful chaos that sets in when the place is littered with torn paper and the paste has been pretty much disseminated are among the most laughable things that vaudeville affords. Miss Angeles is a beautiful dancer, a pleasing singer, and an uncommonly magnetic little person. The Keithites liked the act immensely. George Felix and Lydia Barry scored heavily, as they invariably do, in their gingery sketch, The Vaudeville Craze, which really seems even livelier than of yore. Mr. Felix's astonishing tumbling and Miss Barry's effective songs were heartily enjoyed and won rounds of applause. Trovello ventriloquised with much success and made his particular hit with his several walking dummies, which are peculiarly life-like and quite natural. Casey and Le Clair were as popular as ever in their clever study of tenement life. Miss Le Clair's fine acting as the troubled Irishwoman as well as her delightful singing registered distinct hits, and Mr. Casey's faithful portrait of the true son of Erin who went for ten cents' worth of starch and came home "with a package" could hardly be improved upon as a gem of character study. Bush and Gordon again corraled a goodly slice of the approbation in their neat acrobatics. John Le Clair was successful, of course, in his fine juggling specialty, one of the best of them all and always a favorite number. Margaret Scott sang sweetly and artistically, displaying a soprano voice of great range and richness that has been admirably trained. Jones and Sutton contributed a fair act in which they danced capitally, sang tolerably and had some alleged comedy lines that never would be missed. Other numbers on the programme were Russell and Buckley, Trask and Gladden, Clark and Temple, the stereopticon and the biograph. Big business.

Tony Pastor's.—The only Tony Pastor held himself over for a second week and repeated his songs of the preceding bill, going again with great popularity in his admired specialty. If ever there was a thorough, dyed-in-the-wool, absolute favorite in this benighted sphere, Tony Pastor is the one, and it is assuredly an extraordinary spectacle, in these mercenary latter days, to view a house manager who is a real idol to his clients. The Pastorians, and there are hosts of them, think that Tony is the greatest man on earth. Nothing would shake their confidence in this belief, and no one is going to try to do so because Mr. Pastor invariably and completely makes good whenever occasion appears. It must be very comfortable to be a manager and to know that every blessed regular patron is proud to be near to you, whether the nearness is the matter of an orchestra stall or just a gallery admission. But they're mightily and honestly and quite properly proud of Mr. Pastor down there in Fourteenth Street. And they ought to be. Edward M. Favor and Edith Sinclair came back to town in their time-honored skit, The McGuires. They were going to put on a new sketch that they tried successfully in Boston the week before, but Mr. Pastor thought The McGuires was good enough, and so it was. Their work is always a treat, clever, snappy, bright and thoroughly artistic, while their singing is so excellent that one is sorry that there isn't more of it. The little coon song snatch, given without accompaniment at the close of the act, is as pretty a bit of harmony as mortal ear could want to hear, and they didn't seem to realize how much the people would have liked to have them do it all over again. The Blondells, of The Katzenjammer Kids, recorded a very emphatic success in their hilarious sketch, in which the idiotic stunts of Mr. Blondell and the bewitching charms of Libbie Arnold Blondell run high in favor. A very large-sized resounding hit was registered by the Four Musical Colbys, who contributed one of the best acts ever seen in their department of the art of entertaining. There are two grown-up Colbys and two juvenile Colbys, a man and a woman, a little boy and a tiny girl. The grown-up Colbys began the proceedings with a number of difficult but beautifully executed selections on sundry instruments. Then the little folk loomed up with a cake-walk, and matters closed with all four "in one," the tiny girl working drum and cymbals, the grown-ups playing cornets, and the small-boy, made-up for John Philip Sousa, conducting in an admirable comic imitation of the famous bandmaster. The finish was so effective that it went for three or four calls, and could have run on for a half-hour more without tiring the enthusiastic crowd. Bella Stewart retailed songs and side-talks in her characteristic way and made a pronounced success. She sang "Mr. Volunteer" with more respect for the melody than for the words, but she got away handily with her other offerings, and her whole act was so suffused with her own breezy personality that it hit them very hard. Joe Roberts, Leonard Hayes and Lillian Roberts did an old-fashioned low comedy sketch called The Infant, which sent the house into paroxysms of laughter. One man did some capital dancing, the other gave a good grotesque comedy portrait, and Miss Roberts was a comely and bright little actress. Elsie Bernard made herself popular in a few first-rate songs. Weston and Allen did their turn, The Rent Collectors, with fair prosperity. Hunns and Lewis offered a rather enjoyable acrobatic act with billing "The acrobatic clown and the circus girl," which is perilously near to Caswell and Arnold's line, "the acrobatic girl and the clown." Gus and Mattie Sharpline did some neat musical comedy business, the Brunneck Sisters were sincerely applauded for a dainty song and dance act with changes, Haight and Dean scored in Hook and Eye, Lyons juggled joyously, and the vitagraph flickered with the usual distinction. Capacity business.

Proctor's Fifth Avenue.—Section A of the Proctor Stock company last week presented Young Mrs. Winthrop. Before and between the acts there were vaudeville specialties. Helen Reeves, who has a contralto voice considerably above the average heard at this theatre, sang excellently. Harry Furst gave Hebrew impersonations à la Jess Dandy, but not the same. Joseph P. Carey offered songs and worn out gags. Harry Brown sang and danced. Etta Williams sang tunefully. The travel views and the kalatechnoscope were likewise on deck.

Proctor's Twenty-third Street.—Three one-act plays, chronicled in another column, were put on by members of the Proctor Stock company. Between these plays vaudeville specialties were introduced, with no very impressive success, by Gladys Churchill, Sadie Probst, Harry Taylor, and John Walsh, not to mention the inevitable kalatechnoscope and the travel views. The house was opened for the season on Aug. 17 with this bill. Good business.

Proctor's 125th Street.—The season opened at this house Aug. 19 with the stock company and vaudeville. The play was Forbidden Fruit, preceded by The Open Gate, reviewed in another column. Between the acts Louise Satour sang, William Morrow gave his clever imitations and songs, and the travel views and the kalatechnoscope supplied the rest of the programme. Business good.

Cherry Blossom Grove.—Fred Niblo, just returned from entertaining our excellent friends the Britishers, gave his popular rapid-fire monologue with great success and really contrived to make himself heard over more of the roof than perhaps any other talking player has yet done at the Grove. Whenever, for a fleeting moment, the ushers and the waiters ceased their playful chatter at the front of the roof, Mr. Niblo made almost every one hear him, and he earned a big hand. He introduced an innovation by dealing out his remarks impartially to both ends of the house. Every one else who has played this roof, either singers or talkers, excepting perhaps Ernest Hogan, has appeared to labor under the impression that the people at the uptown end paid more to get in, and they have sung or talked almost exclusively to that section of the place. It is to be hoped that Mr. Niblo's example may be imitated by others for the accustomed benefit of the patrons on the down town side. Frank and Hayes and Anna Suits put in an uncommonly neat and pretty song and dance act that went immensely well and deserved to be moved up in the bill. Beata Winfield played the violin nicely, and Smith and Cook returned in their acrobatic comedy act so strangely named The Millionaires. Edythe Palmer sang "Love Me, Line," with chorus part of the week, and Johnny Johnson served the rest of the term. The others, all holding over, were Ernest Hogan, Madge Fox, Macart's animals, Norma Whalley, the Andersons, Hickey and Nelson, Mlle. Lotty, Leo Ballin Cascadeuses, Marwig's ballet, and the burlesque, Fun on the Beach. Big business.

Paradise Gardens.—Coleman's cats and dogs contributed the principal new act and scored an unqualified success. Nearly all of their tricks are novel and every one is accomplished with a truly wonderful show of sagacity. The dogs were pretty noisy at the outset but cut out some of their barking subsequently and provided excellent entertainment. The cats exhibited marvelous powers of adhesion in clinging to the backs of careering canines, and the turn closed with a pantomime wherein it was shown that a couple of the dogs and one of the cats were good, sound actors. The four Ferraris made their initial appearance here in a variegated dancing act that went well. The quartette comprises two women and two men, and they open with a fairly lively specimen of the throw-around sort of dance generally described by the thrilling word "whirlwind." Some good solo dances follow and the number ends with a rattling Russian dance which is the best part of the act and ranks with anything of the sort yet seen here. The quartette were rewarded with liberal applause. Satsuma returned with his fine juggling and foot-balancing, while the others, holding over, were Mowatt and Shivetta, Stuart, the Karzays, the Parros Brothers, Berol and Berol, Johnson and Dean, the three Yoscaryn, Eleanor Falk, the Svengalis, the Todd Judge Family, and Sparrow. Enormous business.

Floating Roof-Garden.—Julia Raymond, who sang popular ditties with vim and bounce, was a favorite. Campbell and Caulfield also scored. Others that helped to enliven the deck of the *Grand Republic* were William Redmond, Rudie Furman, and Courtney and Dunn. Large audiences.

The Burlesque Houses.

London.—Slaves of Opium, a burlesque company with a melodramatic name, entertained large audiences last week. They had two passable burlesques, led by the effulgent Helen Russell, and a fair olio, showing Garnella and Shirk, Murtha and Haney, Susie Fischer, the Sisters Bernard, James Leslie, the Devines, and Walthour and Van Bill. The theatre has a matinee every week day now, instead of the former four-a-week policy.

Dewey.—The City Club, now managed by Ed. F. Rush and Robert Fulton, reopened this house on Saturday before an immense audience that packed the place to the walls. Two amusing and lavishly mounted burlesques, showing the City Club at the seashore and at the Pan-American Exposition, began and ended the bill. The olio was started by Grace Leonard in her neat turn. Scott and Judge did clever acrobatics, the three Sisters Lane scored in song and dance, Ferguson and Watson offered a lively comedy bit, and the four Gardners, Jack, Andy, Ada, and Dick, went largely in a mostly new specialty, while the Golden Gate Quartette, assisted by Francis Winfred and Little Buttercup, got away with the hit of the olio in a rattling turn that was exceedingly popular. The same bill is retained for this week.

VAUDEVILLE MATTERS IN GERMANY.

Under date of Aug. 12 Harry Houdini writes from Berlin: "All theatres and other places of amusement are closed for ten days in respect to the late Kaiserin Friederich, and the Kaiser has issued a decree that every sort of theatrical entertainment must be closed for this period. This has aroused a wave of criticism, as it puts performers out of work whose ten days' salary would do them a great deal of good. The decree of another Kaiser, upon the death of his father, had been simply a proclamation that all who loved the deceased should remember and respect him, which was quite a different matter from the present command from the Imperial palace compelling every one to keep close for ten days. The Wintergarten, strange to say, had made all arrangements for closure from Aug. 1 to 15, and so that house will lose nothing by the order. There are only twelve numbers listed for the opening month, whereas there are customarily anywhere from sixteen to twenty-four different numbers in the bill. The directors are putting on an elaborate spectacular ballet at a cost of 90,000 marks. I have seen a rehearsal, and it promises to prove a wonderful affair in the way of scenery and costumes. Adelaide Herrmann has arrived here, having greatly enjoyed her sea trip from New York, and will open at the Wintergarten on Sept. 1, when will be seen also Falke and Semon, Conn and Conrad, and the Macarte Sisters. Otto Reuter, the Ezra Kendall of Germany, is likewise billed to appear. Not long since the police prohibited his performance because he was using a song that he did not have permission to sing. Every singer and vaudeville comedian must submit his entire act, in typewritten form, to the police fourteen days before date of opening. The police look the matter over, and if there is anything about it that they don't like, such material is promptly cut out. Nothing can change this verdict. Topical singers must have police permission in every town that they visit. All contracts specify that the text of all songs must be sent in two weeks ahead, and failure to do this is equivalent to being closed. If one has sung a song a hundred times in the same town, he must submit the words to the police censor for the one hundred and first time. Heinrich Waldmann, formerly of the Apollo Theatre, Berlin, and son of Director Waldmann, of Reinacher's establishment, Vienna, has taken the sole rights and managership of Sommary's Orpheum, Buda Pest, Hungary, where Wood and Rubin, the Pasquarts, and Morris and Morris are billed for the opening on Aug. 15. The Dumont Brothers are at the Ratzka Hallen, Cöln. Weber & Smith is with the Circus Sidoli, Cöln. Sabaret is in Karlsbad, where she has put on a new act which is a decided success. She has expended a small fortune in costumes and has engaged a famous Spanish dancer as an addition to her own specialty. She is announced to open at the Metropole here on Aug. 16, but it is said that the Wintergarten is trying to get her away from the other house. The Panther Brothers are at the Battenberg, Leipsic. J. C. Reed, the American wire-walker, is booked to open at Tichey's Theatre, Prague, in October. The Two American Pumps are at the Kaiserbuene Theatre, Kiel. I play Tichey's Theatre, Prague, Sept. 1-15, and Meillat's Theatre, Hanover, Sept. 16-30."

BILLING EXTRAORDINARY.

The present mild leaning toward alleged hypnotic acts has apparently infected even Tony Pastor's, for in last week's programme at that house something of the sort was heralded for this week. If the act turns out to be as remarkable as was the manner of its preliminary announcement it may be reckoned as a corker. It will pay to scrutinize the aforesaid proclamation, which went thus: "The greatest phenomenon of this century of 1900. Miss La Brant gives details of any and all articles, while she is positively blindfolded. Mr. Alberto passes among the audience and anything under the sun presented to him this lady will describe fully. Miss La Brant's particular feature of the Act (which is a sure magnet and Special Feature) is all Designs, Badges, Watches—any and all Rings—Coins of any Country, Secret Orders, and, in fact, anything that may be handed to Mr. Alberto Miss La Brant will tell all about it, while she is positively blindfolded on the stage, and lots of comedy and laughter and a big hit everywhere."

A CLEVER COMEDIENNE.

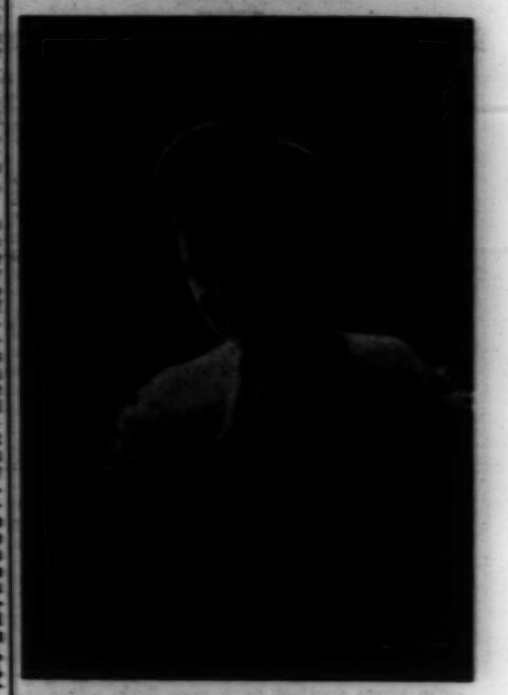

Photo by Hiverman, Los Angeles, Cal.

Jessie Gardner, so popular in vaudeville as a member of the team of Girard and Gardner, is booked for the entire season in their successful comedy sketch. Her fine voice, handsome costumes and clever dancing have contributed largely to her success in this favorite sketch. In private life Miss Gardner is Mrs. Eddie Girard, and she and her husband have been enjoying a well earned vacation down at Bath Beach, N. Y., where the ocean breezes sweep.

WEBER AND FIELDS' OPENING.

The new season at Weber and Fields' inimitable Broadway Music Hall will be inaugurated on Sept. 5, when the great and only stock company will be seen in a new burlesque, Hoity Toity, including a travesty on Diplomacy, entitled De Plaintiff. Sam Bernard, Fritz Williams, Lee Harrison, the Hengler Sisters, the Whiting Sisters and other returners and newcomers will combine with nearly all of the old friends to divert public attention from the cares of everyday life and to lead the tired New Yorkers through the restful paths of abject enjoyment and hilarity unrestrained. Joe Weber and Lou Fields, of course, will preside again over their merry court, and the bewildering Lillian Russell, the bewitching Bonnie Maginn, the magnificent De Wolf Hopper, the amiable John T. Kelly, the pliable George Ali, and the rest are sure of hearty welcomes. The usual comrades' auction of first-night sittings will be held at the theatre on Friday afternoon, when De Wolf Hopper, Sam Bernard, Fritz Williams, John T. Kelly, Edgar Smith, and Lee Harrison have been dared to act as auctioneers.

THE LAFAYETTE SHOW'S SEASON.

James J. Morton writes from London that Lafayette has engaged, for his coming tour in this country, Herbert's dogs and Josephine Ainsley, a phenomenal contralto. Lafayette, before returning to New York, is playing two weeks at the Paris Casino. He has acquired a lion, a zebu and a pony to be used in his new production, The Lion's Bride. His tour will begin on Oct. 7 at Newark, N. J., and will continue until April 26. Mr. Morton adds, by way of a patriotic postscript: "London may be all right, but from my point of view I should rather be a stale glass of beer in New York than to be a golden flagon of nectar in London. They wear Prince Albert suits over here with corduroy caps on, and smoke pipes at the same time."

ABOUT THAT "COINCIDENCE."

Concerning the remarkable similarity bespoken in last week's Mirror between two one-acts, Wallis Wilson, of Carpenter's Quo Vadis, writes: "I don't know which of the gentlemen, Fred G. Nixon-Nirdlinger or George Totten Smith, deserves credit for first putting the story, 'For Dear Old Yale,' into dramatic form, but neither one of them really deserves credit for originality, as the story appeared in *The Black Cat* about three years ago, and was not written by either one of these gentlemen." In justice to Mr. Smith, it should be said that he freely admitted his obligations to the magazine story upon the occasion of the production of his play.

VAUDEVILLE AT MANHATTAN BEACH.

A special fortnight of vaudeville will be put on at the Manhattan Beach Theatre beginning on Sept. 2. Among the artists booked to appear are George Fuller Golden, Ezra Kendall, Charles T. Aldrich, Maud Huth, the Todd-Judge Family, Columbian, Johnson, Davenport and Lorella, Eddie Girard and Jessie Gardner, Amiel, Bessie Bitta Paxton, Maude Amber, and the Four Madcaps.

FAIRS AND CARNIVALS.

Mishawaka, Ind., held a successful street fair and carnival Aug. 12-17. A splendid lot of midway attractions were supplied by the Canton Carnival company, and all were liberally patronized. The most popular was The Streets of India, where Dent C. Thompson made a leap from a one hundred-foot elevation into four feet of water twice daily. The Burmese Midgets, the Statue Turning to Life, Streets of Cairo, with its camels and dancing girls, the trained wild animal show, the German village, the electric theatre, Archibald Pelham, a former resident of Mishawaka, in his sensational act on the spiral tower; a Ferris wheel, and an electric fountain, besides numerous other attractions, were all enjoyed. Thursday, Aug. 15, was South Bend Day. In the evening crush a stampede was started on the midway during a display of fireworks, and over twenty people were injured. The crowd was precipitated against a high board fence, forty feet of which gave way. Men, women and children were thrown to the ground and trampled upon, but fortunately no one was killed. The Canton Carnival company left for Alton, Ill., where they opened Aug. 19.

The Bayfield County Fair will be held at Iron River, Wis., Sept. 19-21. About $2,000 in prizes will be offered.

The Lenawee, Mich., County Agricultural Society fair met with a disastrous fire on Aug. 13, burning 134 horse stalls and a large barn full of hay and destroying a fine grove of trees. While the loss has not yet been adjusted the society will proceed immediately to rebuild and will be ready to hold the fair Sept. 24-27. The society has a large number of good bookings and a good fair is probable.

Hudson, N. Y., Fair will be held Aug. 28-30.

Chatham, N. Y., Fair will be held Sept. 2-6.

Sacramento, Cal., is now looking forward to the annual State Fair, Sept. 1-12. The directors have decided to devote a great deal of space to the "midway," where all vaudeville attractions, etc., of any merit are invited to participate. The management is now negotiating with the Presidio Band, of San Francisco, to discourse music. The fair promises to eclipse all like events heretofore held in Sacramento.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

VAUDEVILLE MANAGERS! VAUDEVILLE MANAGERS!!

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" "	" 13		
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An open letter to Chas. Leonard Fletcher:

Mr. Charles Lenard Fletchur,
Say, I'm sew gladd I mett cher,
For thomm joakes wott you givv mee R fine.
Wunn I teldo 2 mi sistur,
Sai, Ite mecked her a twistur,
Ann they R awl a *sure* laff ovvery time.
"JOE," Vernon's red hedded Boi.

P. S.—Vernun's talkin lessuns in rootin, sew hee kin trow his voise gudd.

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BILLY CLIFFORD

SINGLE SUCCESS

READ! READ!! READ!!!

BOSTON HERALD.—"Aren't we having a lovely time?" repeated in a loud voice Billy Clifford of his large audience at Boston Music Hall yesterday afternoon, and the response he got was more applause and screams of laughter. Seriously, Mr. Clifford must have faced that audience with some trembling, for it was his first appearance, here at least, without Miss Maud Huth, with whom for years he has been identified in and out of vaudeville work. He came out first in a neat evening dress with Tuxedo coat, and sang two capital songs, one about "Carrie Couldn't Carry Annie Moore" (or any more), and a coon song entitled "Go 'Way Back and Sit Down," both of which, and his other selections and dancing, caught the house. It was a great afternoon for Mr. Clifford.

BOSTON GLOBE.—Billy Clifford dances a little, but it first and foremost and all the time a comedian. It seemed strange not to see him on one end of a John or bit of repartee, and Maud Huth on the other, but after the first few minutes Clifford had the audience at his mercy. It laughed at his jests and his conundrums, it applauded his songs about Carrie and the coon who was told to "go 'way back and sit down," and it appreciated his Broadway chappie, the specialty which first made him famous in vaudeville.

AREN'T WE HAVING A LOVELY TIME?

BOSTON ADVERTISER.—Billy Clifford, the Broadway chappie, keeps every one in a roar of laughter from the moment he appears to the end of his act. He is a man who has only to smile to make laughter, and when, in addition to this, he handles a bright monologue, the result is irresistible.

BOSTON POST.—Billy Clifford always carries an expansive and genial smile, but the smile was bigger and more genial than ever yesterday, as the clever comedian stood on the Boston Music Hall stage and acknowledged the greeting that met his first appearance as a single star, and again as he bowed repeatedly at the conclusion of his very laughable specialty.

AREN'T WE HAVING A LOVELY TIME?

BILLY CLIFFORD.—Dear Sir: Your first appearance in Boston Music Hall in a single turn has proved satisfactory. Your monologue, consisting of bright hits of humor, cleverly strung together, and interspersed with songs, has proved entertaining and mirth provoking, and has been a success. Please accept my congratulations. Cordially yours,

WILLIAM E. BRYANT, Resident Manager.

VAUDEVILLE JOTTINGS.

The Columbia and Walnut Street Theatres, Cincinnati, and the Grand Opera House, Indianapolis, controlled by Anderson and Ziegler, have been added to the combination of Western vaudeville houses.

May L. Bell, who recently closed a successful engagement at the Cherry Blossom Grove, is playing this week at the Grand Opera House, Philadelphia.

William Littig, a laborer, was fatally injured by a falling arch while working upon the demolition of Koster and Bial's Music Hall last Thursday. The building is now very nearly razed.

The King's Carnival is now announced to reopen the New York on Sept. 9, when George V. Hobart and A. Baldwin Sloane's new skit, Supper at Sherry's, is also scheduled for a hearing.

Two large department store concerns are said to be bidding for the New York Theatre property, which includes the Criterion Theatre and the Cherry Blossom Grove. The owners, the Sire Brothers, announced that the property was purchasable for the matter of $2,000,000, but that the bids had not exceeded $1,700,000.

Marshall P. Wilder has been highly successful at the Chicago Opera House and the Chicago Musical Society during the week before last. When Jessie Bartlett Davis was ill, Mr. Wilder took her place in the Masonic Temple bill after doing his own work. He has filled a few club dates in Chicago, and is now a guest of Manager E. C. Kohl at his country home. Mr. Wilder will return to New York on Sept. 2, and the flag once more will fly from the Alpine heights.

Jimie McCree has been engaged for the revival of The King's Carnival at the New York.

Officer Manning, of Keith's Union Square, is spending his vacation at Southold, L. I.

Zelma Rawlston will begin an engagement at the Brighton Beach Music Hall on Sept. 2.

Mr. and Mrs. Edward Warren (Marguerite Hammond) will open their vaudeville season in their new sketch, Can I Go Flatin', at Keith's Theatre on Sept. 2.

Stuart, recently returned from abroad and now playing a four weeks' engagement at the Paradise Gardens, is visiting Frank Mandman in Brooklyn.

Mr. and Mrs. James B. Adams were re-engaged for a second week at the Cape May, N. J., Iron Pier, having made such a hit in their new act, That Automobile Kid, in which they were specially featured by Manager Regan.

Frederic Sanders, the vocalic opera librettist, has written a one-act play, A Government Claim, which is to be presented in vaudeville by Neil E. Moran and Helen Bayer.

Bennett and Rich are closing the ollo with T. W. Dinkins' Imperial Maids, and are making a hit with their act, At Camp in the Philippines.

Mr. and Mrs. Gene Hughes, who are playing the Moss-Stair-Keith tour in England, have been retained over that tour for 1902. Their act, A Matrimonial Solicitor, has met with the most pronounced success. They will return to London in September, playing the leading halls.

Sydney Grant, at the Auditorium Pier, Atlantic City, last week, made such a hit that he was offered this week at more money, but couldn't accept. He and Hunter are now at the Boston Beach Music Hall.

Bernard Dyllyn sang last week with marked success with the Kilties' Band at Calhoun Park, Pittsburg.

The advance press matter sent out last week from the Dewey Theatre, this city, contained the following amusing sentence: "The performances given here are of the high college variety, cleaned from vulgarity, and especially when closing the scene at the orchestra, it can be witnessed by the most sensitive." "Cleaned from vulgarity" is certainly a remarkable bit of word building.

S. Francis Dorgan has returned from the South, where he played with success, having booked returns for Winter. On account of ill health he will rest till October.

Maude Caswell and Arthur Arnold and the Four Emperors of Music opened on August 19 at the Theatre Folies des Bergere, Paris, both acts scoring instant successes.

The Whiting Sisters have been engaged by Weber and Fields, and one of them returned on Saturday from a flying trip to Europe to begin rehearsals.

Primrose and Dockstader's Minstrels have closed another record breaking week, playing to capacity of both houses for the week. In Washington and Pittsburg they put the orchestra on the stage, and sold fifty chairs in the pit before the show opened. In Pittsburg the members of the co. visited the grave of Stephen Foster and decorated it with flowers.

Josephine Cosgrove, on her way to Australia with Lee's Minstrels, sends greeting to The Mirror from Papa Papa, Samoa. The co. is now at the Sydney, N. S. W., Palace.

C. B. Garnett, W. T. Fields and J. Miller Walker, of the Mercy Makers Association of Augusta, Ga., were in New York last week engaging acts for the annual Fall Street Carnival at Augusta. They made their headquarters at the office of Wm. and Hennessy and engaged through them about thirty turns. The carnival commences Oct. 14 and runs till Oct. 30. This is the ninth year of the association, and their contracts have been a matter of record. Southern towns to copy. Augusta has a population of but 40,000, yet the annual carnival attracts 100,000 people a day from the surrounding country.

Dr. Elroy has completed a new illusion, entitled The Fly Trill Mystery. He opens with his new act at Tony Pastor's next week.

Lunt Cooper opens Sept. 2 at the Chicago Opera House, on the Kohl and Castle circuit, with the Olympic Theatre, St. Louis, following. She is doing her single specialty.

Bentley and Wilson opened 2 at the Tivoli and Orpheum Halls, London, and report a big success. They will remain for six weeks only, as they have time booked in America, opening at the Boston Music Hall Oct. 7.

Edgar Atchison-Ely was the guest of the Atlantic Yacht Club at Norton's Point 24. He made himself popular by singing some new coon songs.

Mr. and Mrs. H. S. Sloat will present in vaudeville a new sketch, Murphy's Corner.

Lillian Burkhart, having purchased F. Frankfort Moore's comedy, Kitty Clive, Actress, is now rehearsing her A Leap for Love, written by Anna S. Richardson, of "McClure's Magazine."

Yorke and Adams, owing to the big hit they made there last week, have been re-engaged for a second week at the Grand Opera House, Philadelphia.

Hines and Remington have more than enjoyed their rest at St. Clements. They resume work at the Avenue Theatre, Detroit, Sept. 2.

Linton and McIntyre have signed with George B. Reno for the George W. Monroe co., opening Oct. 7.

Mr. and Mrs. John Daly (Ethel Paine) have been engaged for vaudeville with May Wentworth in A Woman's Dilemma.

Jeanette Dupre Watson's Oriental Burlesquers reopened the Unique Theatre, Brooklyn, on Saturday, turning hundreds away and making a big hit, all of which was a very gratifying inauguration of Miss Dupre's first venture alone. The co. of thirty-five people includes Jeanette Dupre Watson, Kitty Clements, the Leonard Brothers, Howard and Earle, Charles Johnson and Minnie Shields, Randall Hepler, May Barrett and Stella Dean, Belle Gordon, and Howley and Leslie. They will open the Olympic, Harlem, and then Jacobs', Rochester.

The Lafebre Saxaphone Quartette opened on the Orpheum circuit last week at San Francisco, and scored a prodigious success.

Forepaugh and West will return to America to open on Sept. 23 with The Ragged Hero, but will resume their successful work in England on May 19 in London.

Edythe Palmer, who recently scored at the Cherry Blossom Grove, singing with chorus, was married to Emil Biermann, a musician, in this city, on Aug. 19.

Eckert Gran wired from Philadelphia yesterday: "Every seat in the Grand Opera House sold for both matinee and evening for Carrie Nation's debut. Broad Street impossible."

Dolly Theobald and Howard Powers will remain in vaudeville, and will not go with Finnigan's Ball (Western) as has been announced.

Edwin Milton Royle and his sister, Mrs. Martha Royle Kinz, have written a new coon song, "Mandy, Love Me," which promises to run well this season.

BUSINESS NOTES.

The Storm, under management of Vance and Moffatte, is a lyrical spectacular scenic production which is said to be a very strong act. Successful production of The Storm was made at the Empire Theatre, Cleveland recently, and managers are referred to the announcement in another column.

The management of the Bijou Theatre, Washington, D. C., which will be conducted on the lines of Weber and Fields' house in this city, want to fill several important parts in their co., and those seeking engagement in this class of attraction, or who have desirable vaudeville acts, should communicate with the management as announced in the advertising columns in this issue.

Billy Clifford's success in Boston is vouched for by the Boston press, and a letter from Mr. Bryant, manager of the Boston Music Hall, is in the advertising columns in this week's issue.

Ben Harris, so long associated with Chicago, has opened offices in New York, as announced in his advertisement in another column. He will book for the West and wishes to hear from headliners and novelty acts.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago Opera House: For 25-31: Marie Wainwright and co., Mary Norman, Andy Lewis and co., Johnnie Carroll, La Belle Carmen, the Da Vans, Joe and Nellie Dover, the Zacharas, Dunster Dowling, Lewis and Green, the Zanettas, Maley and Rose, Katherine Pearl, Charley Wheeler, and the Kinodrome.——Trocadero: Bill 25-31: The Night Comedies, the Century Comedy Four, Dollie Darcon, Barnum and Williams, the Five Demonstrites, Watson and McCredie, and Lee Harrison.——Orpheum: Harry Burty continues 25-31 with the Pantzer Trio, Emmons and Dellila, and Le Roy and Woodford in the ollo.——Chutes: For 25-31: Wilson and Wilson, Emery and Russell, Inness and Ryan, and Frank Murphy.——Portia Wheal Fuck: Harding and Ah Sid, Smart and Williams, with Derwinnanda, Frank Bowman, Mlle. Olive, the Kootens, Beach and Whitman, and Silver and Sparks.——Masonic Temple: Bill 25-31: Marshall P. Wilder, the Pony Ballet, Hal Davis and Inez Macauley, the Three Merrills, Charles Leonard Fletcher, the Rosedo Brothers, and Haskins and Wright. An extra feature will be the first appearance of the French Quartette in the second act of Martha in costume. The members are J. Allen Prelack, basso; Mrs. Hugo Rasel Cody, contralto; Alda Hammil, soprano, and Georges Bonnard, tenor. Mrs. Cody is the widow of the late president of the Hamilton Club of this city, and election commissioner, who stood high in the Republican party at the time of his death a year or so ago. Before her marriage she was the soloist at the Union Park Congregational Church.——Items: Phil Fisher closes with the stock co. which has been playing at Miner's Trocadero for the Summer season, to assume the management of the City Club, for Mr. Rush and Robert Fulton. It has been announced that H. H. Hodges would manage the City Club.——J. George Lose, Jr., of the Trocadero, was married on Aug. 14 to Pearl Frank of Memphis, Tenn.——The Four Huntings have made a hit in their new sketch at Dan Matson. PETER F. REYNOLDS.

BOSTON, MASS.—It would seem as if the White Rats had cast a majority of their ballots to Boston for their week's benefit at Music Hall 26-31. All the artists appear twice a day. The programme includes Bonds Mansfield, George W. Monroe, George Fuller Golden, Charles T. Aldrich, Columbian, the Powers Brothers, Bailey and West, Mr. and Mrs. Edward Emmonds, Eva Mudge, John W. West, Frank and Dan, Martha Pertonne, Johnstone and Burrell, George W. Stewart, Blanche Burke, Belmont and North, and the vitagraph.——Keith's, too, has a rousing bill 26-31, headed by Lillian Burkhart, whose engagements at this house are always the notable vaudeville features of the year. There is special interest in her present engagement, for she appears for the first time here in her new play, Kitty Clive, Actress, She has the assistance of James K. Ganey and Oscar Nordaet. Gillett's dogs are strong features in the bill, which includes Lee Du Mande, W. C. Fields, the Fraser Troupe, Stinson and Merton, George C. Davis, Merrell and Evans, Pyne and Dandy, Meakin and Napier, the telegraph, and a concert by the Symphony players, with Charlotte Geyer George as soloist.——Pell Sheridan's City Sports Burlesquers are the opening cards of the regular Fall season at the Palace 26-31, the ollo including the Comedy Four, Robinson Speck, Sheridan and Lee, the Keely Brothers, the Hodgett Sisters, Craig and Axtell, Burt Mossman, Gerville and Murray, and John J. Welch.——Bohio's Katchercheers at the Lyceum 26-31 introduce Daily and Vokes, the Simpsons, the Kanzka Trio, Frey and Fields, and the Hilton Brothers.——W. B. Watson's American Burlesquers are the first combination at the Howard Athenaeum 26-31, presenting Fasel, Crimmins and Gore, Leslie and Curry, Rose Washburn and Cissy Grant, Chris Green, and the Miller Brothers. The house bill is headed by Belle Stewart and includes West and Williams, Charles H. Duncan, Mr. and Mrs. Art Beasle, Cherrick, Raymond and Caverly, and Jessie Rayzon, while Violet Mennette's Burlesquers play Who Owns the Baby.——At Austin and Stone's the vaudeville bill 26-31 presents the Warrens, Kendall and Roberts, the Sisters Wallis, Maggie Campton, Mayne and Lemer, Mac Taylor, the Brighams, Al Coleman, Love and Diamond, Frances Harrison, the Spear Brothers, Tierney and Green, Booth, Leonard Mahon, Prouty and West, and Alfred Rogers.——At the Point of View 26-31 J. K. Murray, James Gilbert, and Zelda Rutell of the Castle Square Opera co. play Party Winks, Bobbie Lee, Harry Le Clair, the Imperials, Chalk, the Gladia Quartette, and Andrew Ernest are others.——Lady Alice has been in Boston for a week, and now, backed by Al and Maude Andrews, it has gone back to Crescent Gardens for a return engagement 26-31.——Out at Norumbega Park the Cadets of Temperly co. present 26-31 Jack Mosher and Talbot, the Kattenbach Brothers, Andrews and Field, the Mangels, Kentucky's cartoonist, and the home talent.——At Medford Bostock's Summer Theatre J. K. Gannon's Cadets of Honor 26-31 include Wilson and Wilson, Flynn, the Tarbles, Walter Clark, the Armstrong Brothers, Dalton and Boyd, and Wetzenberg Brothers and Tracy.——At Watertown Park the specialties 26-31 are the Lavalles, Williams and Wilson, Ballentine and Keen, Chalk Sanders, and Lew Wells.——Items: Gertrude Taylor has returned to Boston from a pleasant vacation trip to Digby, N. S.——Mlle. Fredo has been in Boston for a short time, completing preparations for the coming season.——J. H. Gilmore has decided to remain in vaudeville for a time, playing a sketch in which he has a strong double character.——Dudley Prescott, well-known ventriloquist, and Carl Strong, formerly of My Lady co., have joined hands and will present a musical comedy act during the coming season. The team will open at Keith's Sept. 9, with the other Keith houses to follow. JAY BENTON.

DETROIT, MICH.—Wonderland: Mlle. Emmy's dogs were seen 19-24 in a neat little performance. Rose and Richards were excellent in exhibitions of tumbling, and few have been seen to equal them. Tom Mack told stories in his own particular way, and had two new proposition which were greatly enjoyed. Marguerite Ashton's voice is well trained and she pleased immensely with her first selection, but her second was not so favorably received, for it was one that has been run to death. Walter J. Talbot and Abbott Davison amused with their songs and nonsense, and they acted well. The sketch offered by Harry Linton and Lolia McIntyre was very entertaining and Miss McIntyre's imitation of a child was more than passing good. The bill concluded with Mr. and Mrs. Wilson and two small tots, who are wonderfully clever in dances. Their costumes also are gorgeous.——The New Avenue Theatre had a strong bill 19-24 and was patronized largely. John W. World and Mindell Hastings put on an act which contains a little of everything that is entertaining and pleasing, and fully earned the response of the audiences. Miss Hastings sang and danced in a most pleasing way. Maud Huth had a turn with coon songs in which she displays considerable merit, and her monologue is fun-producing and very original. George Thatcher, with his black-faced performance, was unable to appear until Tuesday night, being delayed by a railroad wreck. He is really a funny man, and everything he did said said provoked considerable amusement. The Ferrell Brothers, cyclists, were another good feature, and the exhibition of Blanche Sloan on the flying rings was thrilling to a high degree. She is worthy of more than passing notice, being a sister of the celebrated jockeys, Tod and Cadi Sloan. Morris Manley supplied songs and parodies acceptably. The Caroline Flood, played by Andy Lewis and Maud Hiett, assisted by Leonard Scarlet, is a playlet in which the participants find scope for much clever work. Dan and Dollie Mann put on a rural sketch called Mandy, which was voted good. Howard showed some difficult experiments in head balancing.——Item: Dr. Campbell, owner of the Empire Theatre in Lafayette Avenue, that has been closed for several seasons, has decided to open the house again, and has already opened a corps of workmen to put it in shape. Dr. Campbell still has a lease of the Capital Square in Griswold Street, until next Spring, but on account of another building being contemplated on its site, has decided not to open it this season, running the Empire instead. The redecoration and overhauling of the Empire will cost in the neighborhood of $5,000. Vaudeville and burlesque will be produced during the season, opening Sept. 8. A. FRANCIS.

PHILADELPHIA, PA.—Keith's Theatre for 25-31 presents Fred Hallen and Mollie Fuller in A Desperate Pair, Crawford and Stanley, the Dillon Brothers, Fred Niblo, Mignonette Kokin, Trask and Gladden, the MacMahons, Hughes and Anger, John Le Clair, Stephens and Myers, Margaret Scott, and the bilograph; big business.——The Grand Opera House has been crowded at every performance. Carrie Nathan, with her famous hatchet, gave two lectures here 26. The bill 26-31 furnished by Robert Gran introduces Lydia Yeamans Titus, Yorke and Adams, Haines and Vidocq, Alice J. Shaw and her twin daughters, Gus Williams, Ed Latell, Marie Louise Taylor, May Bells, Hedrix and Prescott, the Twin Sisters Althea, John H. Hartz, and Thomas Baker.——The Lyceum Theatre, John G. Jacoby, proprietor and manager, inaugurated the season 24 with Robin and Mack's World Beaters, who remain until 31. The ollo: Joseph Harrington, Reynolds and Clark, Lulu Miller, Violet Gleason, May Goldard, Maude McDonald, and Mr. and Mrs. Dan Hattie; business excellent. The Rose Hill English Folly co. Sept. 2-7.——The Trocadero Theatre opens 31 with Sam Scribner's Gay Morning Glories.——The Washington Theatre inaugurates its season Sept. 2 with the City Club.——The Arch Street Museum opens for the season Sept. 7.

H. FERNBERGER.

PROVIDENCE, R. I.—Westminster Theatre (George H. Batcheller, manager): Robie's Knickerbocker Burlesquers opened the season at this house 17, and continued through 19-24 to good houses. The co. appeared in An Affair of Honor and An Artist's Model, and a good olio was given by Daly and Velton, the Brothers Hilton, Dick, Nick and Kitty Kumins, the Simpsons, and Frey and Fields. The Victoria Burlesquers 26-31.——Forest Casino, Rocky Point: At this house 19-24 Manager Harrington gave one of the best bills of the season. It contained new acts and the large houses were taken by storm. The most noteworthy specialties were by Kittie Burke, Alf and Maybelle Wilson, and the Powers Brothers. Other excellent turns by Malo Bohee, Mortimer and Darrell, Mayo Sisters, Fredo and Forrest, Jessie Miller, the Revere Sisters, the California Trio, Devine and Schurtz, and the Paruna Brothers were well received.——Item: During the Summer the Westminster has had an overhauling, and new carpets, draperies, etc., have replaced the old ones. Herman Parkin, who has been associated with Manager Batcheller as treasurer for several seasons, has been made assistant manager. Harry Parkin will be the assistant treasurer. William H. Munroe the stage-manager, and Frank Rivelli on the door, as usual, this season.

HOWARD C. RIPLEY.

ST. LOUIS, MO.—The Suburban had another strong bill 19-24. The Bison City Quartette, O'Brien and Havel, Kitamura's Japs, and Sharp and Flatt were well received. Week 25-31 Josephine Sabel, Louise Gunning, Loris and Altina, Caulfield and Clifton, the Three Brooklyns, and Cook and Sonora.——At Forest Park Highlands 19-24 the Pony Ballet again appeared and were vigorously applauded. The Beaux and Belles Octette, the Nelson Comiques, and Mr. and Mrs. Stuart Darrow also scored. Week 25-31: The Beaux and Belles, The Girl with the Auburn Hair, Lew Sully, Clark and Bates, J. Bernard Dyllyn, and Howard's Pony and Monkey Circus.——At Manion's for 25-31: O'Brien and Casey, George Westlain Davis, Colville and McBride, Richie and Ehrhie, Platt and Sutherland, and Donovan's comedy, Whose Hotel is This.——At the Columbia 19-24 Archie Guerin made a decided hit. Others were Jane Courthope, Lottie Walters, and the Prosper Troupe. For 25-31: Dorothy Morton, Leslie and Willis, Joe Flynn, the Nevarros, Evans and Mills, the Knight Brothers, Worden and Shepherd, the Constantine Sisters, Lennon and McIntyre, the Lamolines, and Hermann.

J. A. NORTON.

BUFFALO, N. Y.—Shea's Garden Theatre: Larry Dooley and Charles Kent were the newcomers 19-24 and gave a very fine act. Champion in her disrobing act, the Pasquinetti Sisters in conventional dances, and the Musical Johnsons in excellent xylophone playing, were the features in connection with the splendid production of Fiddle-Dee-Dee, which continues its all Summer run to big business.——Court Street Theatre: The Devil's Daughter, now in its thirteenth week, is slightly changed in cast, for lively Hollie O'Neil closed 17 to take a place on the road, and vivacious Flo Perry has assumed the title-role, while her part is now played by Pearl Van Ness. The White Rats gave a big benefit for the striking steel workers at the Lyceum 18 and pleased a large audience. John G. Sparks headed the committee in charge and among the performers who volunteered were the Musical Johnsons, Sam Bernard, Barney Bernard, Marty O'Neill, George Bolan, Billy B. Van, Clement Wood, Gilmore and La Tour, Barney Reynolds, Joseph Hinsten, Zoe Barnes, the women's band of The Devil's Daughter, and others.

FRANK R. WILCOX.

CINCINNATI, O.—The Lagoon had the vaudeville held to itself 11-17 and an unusually strong bill was presented. The Bonnellis, barrel jumpers, made a hit, while Florence Townsend in dances, Edna Burnett, the ballad singer, and Russell and Dunbar were received with enthusiasm. Another good bill marked 18-24, headed by the Wilson Trio. Marie De Lano, who scored heavily earlier in the season, returned for another week, and Welt and Wilson and Prior and Albright completed a satisfactory programme.——After a week of Barlow's Minstrels, Chester Park returned to vaudeville 18-24. An accident to Georgia Gardner compelled the cancellation of her act at the last moment, but an excellent performance was rendered by the Willards, the Flavons Sisters, Mann and Burton, and the Rentons.——The People's Theatre opened its season Wednesday 18 with the Ben Ten Burlesquers. Ollo: Symon and Langdon, Marie Rogers, McFarland and Murray, Moore and Marshall, and Welland.

H. A. SUTTON.

WASHINGTON, D. C.—The Lyceum Theatre with Clark's Royal Burlesquers played to excellent business 19-24. T. W. Dinkins' Innocent Maids 26-31. Ollo: The Carl Damazo Troupe, Madden and Jess, Anna Yale and Rose Curtis, Bartell and Morris, Bennett and Rich, and Constance Winston. Wine, Woman and Song Sept. 2-7.——The Bijou Theatre opens the season Sept. 16 with Howard and Emerson's co., headed by Charmion.——At Cabin John Bridge Monsieur Breton is giving daring exhibitions on the wheel, riding a cycle across the coping of the stone bridge and doing a fight on a unicycle down a 200-foot stair.

JOHN T. WARDE.

MONTREAL, CAN.—Proctor's Theatre (F. F. Proctor, proprietor; Maurice E. McLoughlin, resident manager): Sections of the Proctor Stock co. presented Mistress Nell 15-17; Brown of the Harvard and A Widow Hunt 19-21, and A Terrible Tragedy 22-24. John E. Norton, who made a conspicuous success here a few weeks ago, was re-engaged and made all the vaudeville list in his excellent singing act. Catherine Grey recited pleasingly and the kalatechnoscope did its usual good work.——Dalhousie Park: Lockhart's elephants were once more the chief card 19-24. Other numbers were Mr. and Mrs. Strickland, the Bloomer Midgets, and Ramza and Arno, making an excellent bill.——Item: Manager Maurice E. McLoughlin has returned to his post at Proctor's after a fortnight's vacation. W. A. TREMAYNE.

PITTSBURG, PA.—Manager Harry Williams will open the season of the Duquesne Theatre Sept. 2-7 with high-class vaudeville. Later announcement of attractions will be made.——The seating capacity of the Academy was taxed to the uttermost 19, the attraction being The Topsy Turvy Burlesquers, holding the boards 19-24. The Academy presents a very striking appearance and Manager Harry Williams is to be complimented upon the manner in which he has refitted and decorated his house. The co. gave a clever entertainment. Burt Fuller in impersonations made a hit, as did Bowen, Ferguson and Bowen in a snappy turn. The Royal Burlesquers 26-31.

WILLIAM M. ROBISON.

JERSEY CITY, N. J.—The season at the Ben Ten Theatre will commence 2, when Woodhull's Blue Bloods will open for twelve performances. The interior of the pretty house has been overhauled and Manager T. W. Dinkins has booked all the old favorite burlesque cos., as well as a few new ones. Harry Alberts will return as orchestra leader, Morris Kitchen as treasurer, and Frank Wolfe will succeed John S. Moore as advertising agent.——Items: Joseph Madden, of this city, has formed a partnership with John Jess and left here 18 to open with T. W. Dinkins' Innocent Maids in Baltimore.——Robie and Victor Grubb, of this city, have signed with Sam Scribner's Gay Morning Glories. WALTER C. SMITH.

TOLEDO, O.—Hauser's Farm Theatre (Otto Kilvea, manager): The Gehest Sisters, Hal Merritt, Welch, Francis and co., Gendit and Morey, Ada Arnoldson, and the Three Kastons formed the bill 19-24; business good. Week 25-31: Clayton White and Marie Stuart, Gallando, the Tossing Austins, Ramathilde, and Way and Maitland.——Casino (Frank Burt, manager): Ezra Kendall, the De Arville Sisters, May Evans, Cole's dogs, Stanger and Burke, and McEvoy to immense business 19-24.——Item: Pete Baker, who has been ill here in hospital for some weeks with fever, has completely recovered and has left for the metropolis. C. M. EDSON.

INDIANAPOLIS, IND.—Messrs. Anderson and Ziegler, of the Grand management, were in the city 17, arranging details for the coming season of fashionable vaudeville. It was decided to postpone the opening one week, making the date Sept. 9.——Manager Zimmerman has everything in readiness for the crowded house awaiting his Sept. 2, when the opening of the Empire will occur. The Ben Ten Burlesquers will be the first attraction 2-7.

WILLIAM BLAKEMAN.

NEW HAVEN, CONN.—Savin Rock Casino: The pretty theatre has been packed nightly. For 19-24: The Clipper Quartette, Roger Dolan and co., Courtney and Dunn, Stevens and Tyler, the Craigs, Allen Sutton, and Charles Duncan. Week 26-31: The Alabama Troubadours.——Poli's Wonderland Theatre will reopen Sept. 2. The theatre has been redecorated and many new and attractive features have been added. Mr. and Mrs. Poli and family returned 1 from Europe.

JANE MARLIN.

LOUISVILLE, KY.—The season at the Zoo, under Manager Sheehan, assisted by George Lippold in the box-office, is well patronized, and excellent vaudeville bills are offered, with the Zoo Ladies' Orchestra as a regular attraction.——The Buckingham Theatre opened for the season 25 with the Ben Ten Burlesquers.——Manager John H. Whalin has returned to town after visiting New York in the interest of the Empire circuit. CHARLES D. CLARKE.

TORONTO, CAN.—Shea's Theatre (M. Shea, manager): The season opens 26-31 with a strong bill, which includes the Juggling Johnstons, and other well-known people.——The Star Theatre, which is this year to be devoted to burlesque and vaudeville, has been proportionately more extensively improved than any other theatre in town, and opens 26-31 with an opposition bill. F. M. Stair will manage the theatre this season. J. V. McAREE.

ALBANY, N. Y.—Electric Park.—The German Aeolian co. 19-24: Madame Flower headed the co., comprising Dooley and Fowley, Guillotta, Bunkhea and Griffon, and the Martine Brothers.

CHARLES N. PHELPS.

CLEVELAND, O.—The Star Theatre opened for the season 24 with the Jolly Grass Widows as the attraction. They will remain through the week of 26-31.

WILLIAM CRASTON.

NEW CASTLE, PA.—Cascade Park (W. B. McCallum, manager; George Chenet, assistant manager): Bill 12-17: Pony Ballet, John Geiger, Prince Albert and Miss La Brent, Hughes and Anger, and La Gette; good performance and good business. Smith and Cook, Lotta Gladstone, Mantrell, the McCann Family, and Gilles Harrington were a strong bill 19-24; business big. For 26-31: Frank Bush, Nanka Japs, Janis and White Barrows, Mr. and Mrs. Arthur Yonge, and Jones, Howard and Emerson.——Items: Assistant Manager Chenet returned from a tour of the McCallum circuit 11.——Manager W. B. McCallum and family left for New York 12. Mr. McCallum will be in charge of the Cook Opera House, Rochester, N. Y., the coming season.——Mrs. W. M. Chenet is visiting her son, George Chenet, at the park.——D. H. Howard, treasurer of the Cook Opera House, Rochester, is in charge of the McCallum Park at Beaver Falls, Pa.——The week of 26 will close the season at Cascade Park.

YOUNGSTOWN, O.—Idora Park Casino (Edward Stanley, manager): Week 19-24: Karmont, J. T. Kelly and Beachy Hunt, May Welch, Carson and Willard, and the Three Millettes, Kelly and Kent made a decided hit and are booked for a return at the Park Theatre. Coming 26 as outdoor attraction, W. G. Davenport, high-wire performer.——Item: Actor-Evangelist Barney is still here and advertises him-

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America's Representative Lady Cornettists,

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P. S.—Managers in need of a Head Liner on short notice, am in touch with all of them; write or wire BEN HARRIS, 42 W. 28th St., New York City.

self as a "reformed actor." He speaks at churches on "The Theatre and Other Amusements."—Chubb & Hutchinson, of this city, and with Josephine Gassman, are in Sydney, N. S. W., where she has made a hit with her own songs and two pickaninnies, Bill and Irene.

SARATOGA SPRINGS, N. Y.—Gem Theatre (David W. Harmon, manager): Week 19-24: A fine bill was presented by Charles Hosmer, Allen Rankine, Phil Smith, Mather Hannon, Daisy Linden, and Williams, Gebo & Large and pleased audiences.—Triton Garden (Daniel A. Reed, manager): Business 19-24 was excellent; the bill including Charles K. Smith, Sullivan and McElwaw, Thomas Mack, Daniel A. Reed, Gussie Harris, Robert Knaut, Teddy Williams, Ben Harrington, and John Donnors.—Daisy Linden, who is enjoying her vacation here, is a niece of Frank Bush.

SOUTH BEND, IND.—Springbrook Casino (Harry G. Summers, manager): Week 12-17: Sumaris and Olive, Clara Jackson, John Jackson, Barth and Fleming, Barney Ferguson and J. J. Mack, Giles W. Harrington, and the Jacksons; big business. Week 19-24: Lucy Monroe, Charles Sinclair, Duke and Harris, Newell and Niblo, Maud Beall Price, Ezrell, and Billie Weaver; large houses.—The Street Carnival at Mishawaka week 12-17 had only a slight effect on the attendance at Springbrook Park.

NEW ORLEANS, LA.—West End (H. A. Ottmann, manager): The severe storm 15 devastated the Western extremity of the resort, but has in no manner affected the attendance. The attractions 19-24 were Amy Whaley, Frances Curran, Eavo and Hilda, Rosenbecker's Band, and the vitagraph. Miss Whaley, soloist with the band, made an instant hit and established herself as a local favorite. Her sweet voice and charming presence combined to score one of the chief successes of the season here.

COLUMBUS, O.—Olentangy Park.—Bill 18-24: Frank Pirring, Blanche Ring, Ward and Baby Lester, Francesca Redding and co., the Dancing Dawsons, George Evans, and Skating Hanos. Good business.—Colliss' Garden.—Week 18-24: Earl C. Way and Madge Maitland, Gallando and the Teasing Austins.—Schaefer's Garden.—Bill 18-24: W. L. Madden and Jennie Lemoy, the Schaefer Quartette, the McNeal Sisters, and Miss Allen.

JAMESTOWN, N. Y.—Celoron Theatre (Gus Deltar, manager): Keno, Welch and Melrose, the Harmony Four, Martinetti and Sutherland, the Doherty Sisters, and Hill and Whitaker proved to be the banner bill of the season week 19; S. R. O. sign out every night. Gifford, who rides off a sixty-foot tower on a wheel, is now in his fifth and last week. He has been the greatest drawing card that ever performed at Celoron Park.

PORTLAND, ME.—Riverton Park Rustic Theatre (D. E. Smith, manager): Gorman's Novelty co. 19-24 included the Buckeye Trio, the Dancing Howards, Delio and Derrelli, and the Patterson Brothers to immense attendance.—Underwood Springs Park (S. A. Nowinski, manager): Gorman's Imperials 19-24 included the Pettings, Buell, Rogers and Lynch, the Glockers, and Eva Bartlett Macy; good business.

LONDON, ONT.—Springbank Park (C. E. A. Carr, manager): Bill 19-24: Frank Jones and Nellie Walton in Our Country Cousins, introducing some very neat dancing by Miss Walton; Harry Rich in a clever monologue and some good parodies, and Varin and Terrence Roman, the jugglers, a decided novelty that went well. La Mondre and Harvey were retained. Business good.

GRAND RAPIDS, MICH.—(O. Stair, manager): Mr. and Mrs. Perkins D. Fisher in The Half-Way House commenced a week's engagement 18 before a big audience. Rita Redmond, the Brothers Bright, Saxonia and Mitvo, and Charley Rouse filled out the programme.—Forepaugh and Sells Circus exhibited to big crowds 19 notwithstanding wet weather.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, manager): Week 19-24: Large houses; excellent bill. Johnny Page and La Petite Adelaide scored a big hit. Others who made good were Ellsworth and Burt, the Flood Brothers, the Breton-Bunchel Trio, the Petching Brothers, and Mabel Cassidy.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): The Goolmans, Lawrence Crane, Gertie Hayes, Lewis and Green, and Le Roy and Woodford pleased good business 18-24. Prenscelli and Lewis, the Quinn Trio, Annie Burt, and John Zimmer 25-31.

SPRINGFIELD, O.—Spring Grove Park Casino (Bert Marshal, manager): Bryce and Ballard, Grace Mantell, Lottie West Symonds, Hart and Dillon, and John T. Powers 18-24; first-class performance; good business. For 25-31: The Sawtelle Sisters, Swan and Hill, Milo, Irene, Lachman, and Murray K. Hill.

LOS ANGELES, CAL.—Orpheum (Erick Pollock, manager): Bill 12-19: Will H. Murphy and Blanche Nicholls in The Bifurcated Girl, Lorrimer Arden and Bruce Claughigh, the Three Brooklyns, Ameta, Katherine Germaine, Hugh Stanton and Florence Modena, and the Cregg Family. Good business.

VICKSBURG, MISS.—Athletic Park (A. Jacobs, manager): Rain cut down attendance week 11-17. Week 19-24 taxed capacity and attractions pleased. Applause earners: Musical Kleists, Frank Kennedy, James Lyne, the Lawlers, Sol Dan, and the kinodrome.

GALION, O.—Secesium Park Casino (H. C. Shunk, manager): For 19-25: The Three Hills, Mitchell and Love, and North and South; large audiences.—Item: When Manager Shunk leaves this week to join Circus Day, Daniel Quinn, Jr., will succeed him as manager at the Casino.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Lowell and Otis, Speer's kinodrome, Jennings and Renttro, H. Y. Aldrich, and Fred Ronna 18-24; fair business. For 26-31: Dean Jose and co., Mae Burton, the kinodrome, and Warren and Howard.

HAMPDEN, ME.—Riverside Park (James P. Forrest, manager): Muldoon's Picnic Party closed week 12-17; largest audiences of the season. The Empire Specialty co. 19-24, with Williams and Melburn, Patsy Doyle, Sophia Burnham, the Fitzpatrick family, and Kenyon.

LANCASTER, PA.—Woolworth Building Roof-Garden (John R. Peoples, manager): The Pan-American Vaudeville Stars, headed by McIntyre and Heath, pleased large houses 19-24. The co. included the Genaros, Edythe Wells, Ed Marvelle, Marsh and Sartella, C. W. Littlefield, and Stewart and Gillen.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor and manager): Week 19-24: The Three Reeves, Adrian, Ione Sanchez, Evans and Wilson, J. W. Kelcey, Charles Gilroy, Mamie Castle, Harry Le Compte, Babe Ehle, Mamie Myers, Fred Fair, and stock.

SYRACUSE, N. Y.—Lakeside Theatre (A. A. Van Auken, manager): Percy Walling, Wahlund and Tvkla, Louis Fialkowsky, Julian Rose, Darmody and Carew, and Cunningham and Smith made a good bill 19-24. Good attendance.

NEWPORT, R. I.—Gorman's Summer Theatre (C. H. Smith, manager): Clifford and Burke, Conway and Leland, William Cahill, Davies, Burke, Moller and Teller, and the Imperial Japs. Good performances to large audiences.

POTTORIA, O.—Sam Reeves' Park (J. C. Nugent, manager): This park, located on the Toledo, Fostoria and Findlay electric line, opens 26-31, with J. C. Nugent and Grace Fortiz, the Dancing Dawsons, Spalding, the Franklin Sisters, and La Onda.

SAN FRANCISCO, CAL.—Orpheum: Charles H. Bradshaw and co., Remore and Riley, Hills and Silvany, Mr. and Mrs. Alfred Keley, Sisson, Wallace and co., the Molasso-Salvigni Troupe, Alexandria Dagmar, and the Standard Quartette 12-18.

PERU, IND.—Boyd Park (Wabash Valley Traction Co., proprietors; J. A. Ervin, manager): Week 19-24: Marie Nielsen, the Heelows, Marshall, Dick and Alice McAvoy, Charles and Florence Greyson; big business.

NORFOLK, VA.—Ocean View Casino (Jake Wells, manager): Week 19-24: Louise Brehany, Wolf and Hilton, Naomi Ethardo, the Saville Sisters, the Van Brothers, and the vitagraph; excellent bill; packed houses.

ATLANTIC CITY, N. J.—Auditorium Pier (W. L. Dockstader, manager): James J. Corbett, Fields and Ward, Elmeta, Pascatel, Gracie Emmett and co., Sydney Grant, the Yankee Comedy Four, Fred Hallen and Mollie Fuller 19-24.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): Bill 19-24: O. G. Seymour and Maud Dupree, Pierce and Egbert, Charles Harris, Mollie Killingbeck, and the kinodrome; business good.

PETERSBURG, VA.—Ferndale Park Casino (Wells and Clements, managers): Good business 12-17. Bill: The Mignest Family, Crashe and Stevens, George Leslie, and Latimore and Leigh.

BINGHAMTON, N. Y.—Rose Park (J. P. E. Clark, manager): Alf. Holt, Cardean and Hawley, Madge Denning and Brother Qeda, Chic Harvey, and John Harty pleased large houses 19-24.

LYNCHBURG, VA.—Riverton Casino (Jake Wells, manager): Eddie Devoe, Palardo, Swan and O'Day, Wrothe and Wakefield, and Clemence, Groh and Clemence 19-24; S. R. O.; performances good.

KINGSTON, N. Y.—Kingston Point Theatre (Jacklin and Ingram, managers): Fiske and McDonough, Rochefort and May, and Jacklin and Ingram, 19-24.

ASHEVILLE, N. C.—Riverside Casino (W. W. Moore, manager): Rae and Broache, Farlando, Swan O'Day, Eddie De Voe, and Wrothe and Wakefield 12-17.

RICHMOND, VA.—Casino (Jake Wells, manager): S. R. O. audiences 19-24. The bill: Hale and Francis, Rae and Broache, Granat, Lattimore and Leigh, Flora Moore, and Hickok and Ackers.

SHEBOYGAN, WIS.—Lake View Beach Theatre (Lew Silvers, manager): For 12-17: The Gretson Sisters, Holmes and Walton, H. Howard, and Trixie Lewis.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Bill 19-24: Joseph Adelman, Hendling, Kappe, Clara Douglass, Dryden and Leslie, and the professionals; large business.

AUGUSTA, GA.—Monte Sano Park Pavilion: Bill 19-24: Tom and Gertie Grimes, Tony and Minnie Bernhard, and Davenport and Mantell; business immense.

MONTGOMERY, ALA.—Auditorium: This large hall has been secured for vaudeville during the coming season under management of Dan Packard. Good business 12-17.

BAY CITY, MICH.—Wenona Beach Park Casino: For 18-24: McCloud and Malville, Forrester and Floyd, Mamie Remington, Cliff Dean and co., and Fulteal; large audiences.

ROCKLAND, MASS.—Mayflower Grove: Gorman's Specialty co. 19-24, with Coogan and Bacon, Kitty Bingham, Professor James, and Fyfe, Eddy and Leslie; good business.

KALAMAZOO, MICH.—Lake View Casino (Sam Mittenthal, manager): Large crowds 19-24. The Gilbert Sisters and Beatrice Hawthorn delighted the audiences. This was the closing week of the Casino.

KINGSTON, ONT.—Lake Ontario Park (D. P. Brannigan, manager): The New York Vitagraph co. 12-24. Mr. and Mrs. Swickard and Hugh J. Brown 26-31.

LEAVENWORTH, KAN.—The International Vaudeville Syndicate opened Korman's Park to slim attendance 19. The co.: Joe Hayden, Jack Canlon, Gay Erroll, Isabel Hastings, and Miss Hetherton.

MINNEAPOLIS, MINN.—The regular season at the Dewey Theatre will open Sept. 1 with the May Howard Burlesque co.

WABASH, IND.—Murphy and Nolan have been entertaining large crowds at Boyd Park, which was opened on Aug. 5.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): German's Imperial Minstrel Troupe to big business 19-24. Performances satisfactory.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Albino and La Brant—Pastor's, N. Y., 26-31.
American Trumpeters—Forest Casino, Rocky Point, 26-31.
Andalusians, The—M. H., Brighton Beach, 26-31.
Arnold, Maria—Colosseum, Providence, 26-31.
ATCHISON-ELY, EDGAR—Duquesne, Pittsburg, Sept. 2-7.
Austin, George E.—Electric Park, Baltimore, 26-31.
Baker, Thomas—Grand, Phila., 26-31.
Barrison, Lee—Trocadero, Chicago, 25-31.
Barrow, Josie and Willie—Cascade Park, New Castle, Pa., 26-31.
Barton and Ashley—Pastor's, N. Y., 26-31.
Beach and Whitman—Ferris Wheel Park, Chicago, 25-31.
Beaux and Belles Octette—Hopkins', St. Louis, 18-31, Masonic Temple, Chicago, Sept. 1-21.
Belle, May—Grand, Phila., 26-31.
Berol and Berol—Paradise Gardens, 12-31.
Blake, Harry and Flora—Moss and Thornton tour, Eng., July 22—indefinite.
Bowman, Frank—Ferris Wheel Park, Chicago, 25-31.
Brehaney, Louise—M. H., Brighton Beach, 26-31.
Breton-Bunchel Trio—Electric Park, Baltimore, 26-31.
Brooklyns, Three—Suburban, St. Louis, 25-31.
Brown, Hugh J.—Lake Ontario Park, Kingston, Can., 26-31.
Bryant, May—Forest Casino, Rocky Point, 26-31.
Burnam and Williams—Trocadero, Chicago, 25-31.
Burt, Annie—Lake Michigan Park, Muskegon, 25-31.
Burton, Mae—Lake Park Casino, Mansfield, O., 26-31.
Bush, Frank—Cascade Park, New Castle, Pa., 26-31.
Callahan and Mack—Keith's, N. Y., 26-31.
Canfield and Carleton—Suburban, St. Louis, 25-31.
Carney and Baker—Fortescue, Atlantic City, 26-31.
Carr and Jordan—Pastor's, N. Y., 26-31.
Carroll, Johnnie—Chicago O. H., 26-31.
Carus, Emma—Cherry Blossom Grove, N. Y., 26-31.
Cagwell and Arnold—Folies de Marigny, Paris, 12-Sept. 7.
Century Comedy Four—Trocadero, Chicago, 25-31.
Clark and Bates—Forest Park Highlands, St. Louis, 25-31, Masonic Temple, Chicago, Sept. 16-21.
Clifford, Tommy E.—Keith's, N. Y., 26-31.
Colville and McBride—Manion's, St. Louis, 25-31.
Constantine Sisters, Three—Columbia, St. Louis, 25-31.
Cook and Sonora—Suburban, St. Louis, 25-31.
Cornelius, Eight—Trocadero, Chicago, 25-31.
Crawford and Stanley—Grand, Phila., 19-31.
Cressy and Dayne—Shea's, Buffalo, Sept. 9-14, Shea's, Toronto, 16-21.
Dancing Dawsons—Sam Reeves' Park, Fostoria, O., 26-31.
Daval Maseda, Edith—Ferris Wheel Park, Chicago, 25-31.
Davenport, W. G.—Idora Park, Youngstown, O., 26-31.
Davenport Brothers—M. H., Brighton Beach, 26-31.
Davenport, Burke and Sawyer—Lakeside Park, Dayton, O., Sept. 1-7, Ramona Pavilion, Grand Rapids, 8-14.
Davis, George Westlain—Manion's, St. Louis, 25-31.
Davis and Ines Macauley—Masonic Temple, Chicago, 25-31.
Davis, Hal, and Co.—Chicago O. H., 25-31.
Davis, Jessie Bartlett—Duquesne, Pittsburg, 26-31.
Dawson, Harry A.—Proctor's 5th Ave., N. Y., 26-31.
Dementvilles, Five—Trocadero, Chicago, 25-31.
De Rol, Leonardo—Point of Pines, Revere, Mass., 26-31.
De Witt and Burns—Toronto Fair, 26-Sept. 7.
Diana—Eden Theatre, Milan Italy, Sept. 1-30.
Dillon Brothers—Keith's, Phila., 26-31.
Dixon, Bowers and Dixon—Pastor's, N. Y., 26-31.
Doner, Joe and Nellie—Chicago O. H., 26-31.
Douglas, Senator—Chicago O. H., 25-31.
Dresser, Louise—Keith's, N. Y., 26-31.
Dvilyn, J. Bernard—Forest Park Highlands, St. Louis, 25-31.
Eldridge, Press—Inlet Pier, Atlantic City, 26-31.
Elsecta—M. H., Brighton Beach, N. Y., 26-31.
Emery and Russell—The Chutes, Chicago, 25-31.
Esmathide—Farm, Toledo, 25-31.
Estus, Ed—Keith's, N. Y., 26-31.
Evans and Hills—Columbia, St. Louis, 25-31.
Falk, Eleanor—Paradise Gardens, N. Y., 26-31.
Ferraris, Four—Paradise Gardens, N. Y., 26-31.
FISHER, MR. AND MRS. PERKINS—Masonic Roof, Chicago, Sept. 1-7.
Flatt and Sutherland—Manion's, St. Louis, 25-31.
Fletcher, Charles Leonard—Masonic Temple, Chicago, 25-31.
Flying Rathburns—Colosseum, Providence, 26-31.
Flynn, Joe—Columbia, St. Louis, 25-31.
Fox, Madge—Cherry Blossom Grove, N. Y., 26-31.
Franklin Sisters—Sam Reeves' Park, Fostoria, O., 26-31.
Franklins, The—Pastor's, N. Y., 26-31.
Frescelli and Lewis—Lake Michigan Park, Muskegon, Mich., 25-31.
Fressland, Amy—Proctor's 5th Ave., 26-31.
Gallando—Farm, Toledo, 25-31.
Gardner and Madden—Lakeside Park, Akron, O., 25-Sept. 7.
Gardner and Vincent—Electric Park, Baltimore, 26-31.
Gavin and Platt—Ramona Pavilion, Grand Rapids, 25-31, Riverside Park, Saginaw, Sept. 1-7.
Girl with the Auburn Hair—Forest Park Highlands, St. Louis, 25-31.
Gleason, John and Bertha—Cherry Blossom Grove, N. Y., 26-31.
Glenroy, James Richmond—Roof-Garden, Lancaster, 26-31, Lyceum, Atlanta, Ga., Sept. 2-7.
Goleman's Cat and Dog Circus—Paradise Gardens, N. Y., 26-31.
Gould, William—Cherry Blossom Grove, N. Y., 26-31.
Grant, Sydney—M. H., Brighton Beach, N. Y., 26-31.
Grapewin and Chance—Auditorium Pier, Atlantic City, 26-31.
Gunning, Louise—Suburban, St. Louis, 25-31.
Haines and Vidocq—Grand, Phila., 26-31.
Hall, Pauline—Electric Park, Baltimore, 26-31.
Hallen and Fuller—Keith's, Phila., 26-31.
Hanlon and Wright—Masonic Temple, Chicago, 25-31.
Harding and Ah Sid—Ferris Wheel Park, Chicago, 25-31.
Harrington, Giles W.—Collins Garden, Columbus, 26-31.
Harty, John R.—Grand, Phila., 26-31.
Haynes, Gertrude—Fourteenth Street Theatre, 19—indefinite.
Hendrix and Prescott—Grand, Phila., 26-31.
HERRMANN, ADELAIDE—Wintergarten, Berlin, Germany, 17—indefinite.
Herrmann—Columbia, St. Louis, 25-31.
Hickey and Nelson—Cherry Blossom Grove, N. Y., July 22-31.
Hill, Murray K.—Spring Grove Park, Springfield, O., 26-31.
Hines and Remington—Avenue, Detroit, Sept. 2-7.
Hogan, Ernest—Cherry Blossom Grove, N. Y., 26-31.
Honolulu Belles—Forest Casino, Rocky Point, 26-31.
Houdini, Harry—Tichey's, Prague, Austria, Sept. 1-15.
Hollini's, Hanover, Germany, 16-30.
Howard's Pony and Monkey Circus—Forest Park Highlands, St. Louis, 25-31.
Hughes and Anger—Keith's, Chicago, 26-31.
Innes and Ryan—The Chutes, Chicago, 25-31.
Irene, Mlle.—Spring Grove Park, Springfield, O., 26-31.
Jackson and Douglass—Pastor's, N. Y., 26-31.
Jacksons, The—Chicago O. H., 25-31.
Jarcon, Dellie—Trocadero, Chicago, 25-31.
Johnson and Dean—Paradise Gardens, N. Y., 26-31.
Johnstone, Ralph—Colosseum, Providence, 26-31.
Jones, Howard and Koerner—Cascade Park, New Castle, Pa., 26-31.
Jordan and Crouch—Pastor's, N. Y., 26-31.
Jose, Dean, and Co.—Lake Park Casino, Mansfield, O., 26-31.
Juggling Johnsons—Shea's, Toronto, 26-31.
Kastong, Three—Ferris Wheel Park, Chicago, 26-31.
Orpheum, Kansas City, Mo., Sept. 15-21.
Kelcy, Mr. and Mrs. Alfred—Orpheum, Los Angeles, 19-31, Chicago O. H., Sept. 9-14.
Kendall, Bara—Cherry Blossom Grove, N. Y., 26-31.
Kenney, Charles—Rorick's Glen Park, Elmira, N. Y., 26-31.
Keeny's Myriophon—Paradise Gardens, N. Y., 26-31.
Kingsley, Julia—M. H., Brighton Beach, 26-31, Poli's, New Haven, Conn., Sept. 2-7.
Knight Brothers—Columbia, St. Louis, 25-31.
Kokin, Mignonette—Keith's, Phila., 26-31.
La Belle Carmen—Chicago O. H., 25-31.
La Belle Stefanie—Grand, Phila., 26-31.
Lachmann—Spring Grove Park, Springfield, O., 26-31.
Lamoine, The—Columbia, St. Louis, 25-31.
La Onda—Sam Reeves' Park, Fostoria, O., 26-31.
La Petite Joseph—Pastor's, N. Y., 26-31.
Latell, Ed.—Grand, Phila., 26-31.
Lavarnie Sisters—Forest Casino, Rocky Point, 26-31.
Le Clair, John—Keith's, Phila., 26-31.
Lefebre Saxophone Quartette—San Francisco, Cal., 18-31, Los Angeles, Sept. 1-4.
Leonard and McIntyre—Columbia, St. Louis, 25-31.
Leonard and Fulton—Forest Casino, Rocky Point, 26-31.
Le Roy and Woolford—Orpheum M. H., 25-31.
Leslie and Willis—Columbia, St. Louis, 25-31.
Lewis, Amy—Chicago O. H., 25-31.
Lewis and Green—Chicago O. H., 25-31.
Linyard, Georgie—Oxford Lake, Anniston, Ala., 15-Sept. 14.
LINTON AND M'INTYRE—Cook's, Rochester, Sept. 2-7, Brighton Beach, 9-14.
Litchfield, Mr. and Mrs. Neil—Massabesic Park, Manchester, N. H., 26-31, Point of Pines, Boston, Sept. 2-7.
Loris and Altina—Suburban, St. Louis, 25-31.
Lotty, Mlle.—Cherry Blossom Grove, N. Y., 26-31.
Macart's, Fred, Dog and Monkey Show—Cherry Blossom Grove, N. Y., 26-31.
MacMahons—Keith's, Phila., 26-31.
Manley and Rose—Chicago O. H., 25-31.
Mann, Dan and Dolly—Olympic, Chicago, 26-31, Chicago O. H., Sept. 2-7.
Mansfield and Wilbur—Rorick's Glen Park, Elmira, N. Y., 26-31.
Marsh and Sartella—Part, Galion, O., 26-31, Olentangy Park, Columbus, Sept. 2-7.
Marshall the Mystic—Springbrook Park, South Bend, 26-31.
Mason, Post—Proctor's 5th Ave., N. Y., 26-31.
Mathews and Foley—Proctor's 5th Ave., 26-31.
Maxwell, Marjorie—Forest Casino, Rocky Point, 26-31.
Merrills, Three—Masonic Temple, Chicago, 25-31.
Monroe, Lucy, and Charles Sinclair—Boyd's Park, Peru, Ind., 26-31, Spring Lake, Greenfield, Sept. 1-7.
Monroe, Mack and Lawrence—M. H., Brighton Beach, 26-31.
Morris Pony Show—Colosseum, Providence, 26-31.
Mortimer and Darrell—Forest Casino, Rocky Point, R. I., 19-31.
Morton, Dorothy—Columbia, St. Louis, 25-31.
Morrow, William—Proctor's 23d St., N. Y., 26-31.
Murphy, Frank—The Chutes, Chicago, 25-31.
Musical Johnsons—Shea's, Buffalo—indefinite.
Nation, Mrs. Carrie—Grand, Phila., 26-31.
Nevarros, Three—Columbia, St. Louis, 25-31.
Newell and Niblo—Chicago O. H., Sept. 2.
NIBLO, FRED—Keith's, Phila., 26-31, Keith's, Providence, Sept. 2-7.
Norman, Mary—Chicago O. H., 26-31, Columbia, St. Louis, Sept. 2-8.
NORTON, MISS—Orpheum, San Francisco, Sept. 1-14.
Norworth, Jack—Keith's, N. Y., 26-31.
Nosa, Fred—Shea's, Toronto, 26-31, Music Hall, Boston, Sept. 2-7, Music Hall, Brighton Beach, 9-14.
Nugent and Fertig—Sam Reeves' Park, Fostoria, O., 26-31.
O'Brien and Casey—Manion's, St. Louis, 25-31.
O'Brien and Herold—Zoo, Louisville, July 13—indefinite.
Olive, Mlle.—Ferris Wheel Park, Chicago, 25-31.
Pankleb—Putnam, Conn., 26-31, Woonsocket, R. I., Sept. 2-7.
Pantzer Trio—Orpheum M. H., Chicago, 25-31.
Parros Brothers—Paradise Gardens, N. Y., 5-31.
Partellos, The—Gardner, Mass., 26-31, Woonsocket, R. I., Sept. 2-7.
Pearl, Katherine—Chicago O. H., 25-31.
Pitching Brothers—Electric Park, Baltimore, 26-31.
Pony Ballet, The—Masonic Temple, Chicago, 25-31.
Porter, May—Proctor's 125th St., N. Y., 26-31.
Preisel Quartet—Masonic Temple, Chicago, 25-31.
Quinn Trio—Lake Michigan Park, Muskegon, 25-31.
Rampone, Kitty—Proctor's 5th Ave., N. Y., 26-31.
Rauschle—Keith's, N. Y., 26-31.
Rawlston, Zelma—Casino, Brighton Beach, N. Y., Sept. 2-7.
Reynard, Ed. F.—Chutes, San Francisco, 5-31, Orpheum, Los Angeles, Sept. 2-14.
Renos, Three—Forest Casino, Rocky Point, 26-31.
Rio Brothers—Colosseum, Providence, 26-31.
Ritchie and Ritchie—Manion's, St. Louis, 25-31.
Robbins and Trennaman—Keith's, N. Y., 26-31.
Romalo Brothers—Masonic Temple, Chicago, 25-31.
Rome and Ferguson—Macbeth's Park, Lima, 18-31.
Sabel, Josephine—Suburban, St. Louis, 25-31.
Sager, Midgely and Carlisle—Keith's, N. Y., 26-31.
Samarias, The—Chicago O. H., 25-31.
Sansone and De Lila—Orpheum M. H., Chicago, 25-31.
Satour, Louise—Proctor's 23d St., N. Y., 26-31.
Satsuma—Paradise Gardens, N. Y., 19-31.
Saunders, Chalk—Westwood Park, Dedham, Mass., 26-31.
Saunders, Lucille—Orpheum, San Francisco, 25-Sept. 1, Orpheum, Los Angeles, 8-14.
Sa Vana, The—Chicago O. H., 25-31.
Sawtelle Sisters—Spring Grove Park, Springfield, O., 26-31.
Schrodes, The—Hopkins', Chicago, 25-31.
Scott, Margaret—Keith's, Phila., 26-31.
Secker, Wilkes and Secker—Traction Park, New Britain, 29-Sept. 2.
Shaw, Atlee—Grand, Phila., 26-31.
Silver and Sparks—Ferris Wheel Park, Chicago, 25-31.
Smart and Williams—Ferris Wheel Park, Chicago, 25-31.
Stephens and Myers—Keith's, Phila., 26-31.
Shields, Edward—Ingersoll Park, Des Moines, July 1-Sept. 15.
Simon and Wallace—Orpheum, Los Angeles, 18-31, Orpheum, San Francisco, Sept. 1-14.
Sloane, Blanche—Cherry Blossom Grove, N. Y., 26-31.
Spalding—Sam Reeves Park, Fostoria, O., 26-31.
Sparrow—Paradise Gardens, N. Y., 26-31.
Stewart, Scanlon and Stevens—Pastor's, N. Y., 26-31.
Stinson and Merton—Pastor's, N. Y., 26-31.
Stuart—Paradise Gardens, N. Y., 26-31.
Sully, Lew—Forest Park Highlands, St. Louis, 25-31.
Sunderland and Poole—Forest Casino, Rocky Point, 26-31.
Svengalis, The—Paradise Gardens, N. Y., 26-31.
Swan and Hill—Spiney Grove Park, Springfield, O., 26-31.
Swickard, Mr. and Mrs.—Lake Ontario Park, Kingston, Can., 26-31, R. R. Park, Elmira, N. Y., Sept. 9-14.
Tascott—Pastor's, N. Y., 26-31.
Taylor, Marie Louise—Grand, Phila., 26-31.
Taylor Twin Sisters—Paradise Gardens, N. Y., 26-31.
Thurston, Howard—Scala Theatre, Copenhagen, Denmark, 20-Sept. 14.
Titus, Lydia Yeamans—Grand, Phila., 26-31.
Todd-Judge Family—Paradise Gardens, N. Y., 26-31.
Tossing, Austins—Farm, Toledo 25-31.
Trask and Gladden—Keith's, Phila., 26-31.
Turner's Pickaninnies—Sheffield, 26-31, Hull, Sept. 2-7.
Twin Sisters Althea—Grand, Phila., 26-31.
Valoni—Electric Park, Baltimore, 26-31.
Vedmars—Pastor's, N. Y., 26-31.
Wainwright, Marie—Chicago O. H., 25-31.
Walling, Percy—Proctor's 125th St., N. Y., 26-31.
Walsh, John—Proctor's 125th St., N. Y., 26-31.
Warren and Howard—Lake Park Casino, Mansfield, O., 26-31.
Watson and McCrodie—Trocadero, Chicago, 25-31.
Way and Maitland—Farm, Toledo, 26-31.
Werden and Shepherd—Columbia, St. Louis, 25-31.
Whirling De Muths—Pastor's, N. Y., 26-31.
White and Stuart—Farm, Toledo, 25-31.
Whitney Brothers—Empire, Hackney, 26-31.
WILDER, MARSHALL P.—Masonic Temple, Chicago, 19-31.
Williams, Gus—Grand, Phila., 26-31.
Wilson and Wilson—The Chutes, Chicago, 25-31.
Winfield, Reta—Cherry Blossom Grove, N. Y., 26-31.
Winner, Carrie—Chicago O. H., 25-31.
York and Adams—Grand, Phila., 19-31.
Yosscarya, The—Paradise Gardens, N. Y., 26-31.
Young, Mr. and Mrs. Arthur—Cascade Park, New Castle, Pa., 26-31, Collins' Garden, Columbus, O., Sept. 2-7, Farm, Toledo 8-14.
Zimmer Lake Michigan Park, Muskegon, 25-31.

MATTERS OF FACT.

A new line of fruit trees for theatrical purposes has been added to the stock of Frank Netschert. Prospective purchasers are advised to send for his catalogue at once.

Samuel Cohen, whose shop is in THE MIRROR Building, makes a specialty of stage clothing, as well as custom made clothes.

Flemenz and Backman, successors to the Patterson Trunk Works, offer a 36-inch special theatrical trunk to the profession, as announced in their advertisement in this week's issue.

The Grand Opera House, Freeland, Pa., is entering upon its third season under the present management. The books of the theatre show large business for first-class companies. The open time offered in the advertisement in another column should appeal to attractions playing that territory.

A good opportunity to rent a furnished flat is advertised in another column.

Marie Wellesley Sterling offers a newly revised version of Sapho to responsible managers, who can negotiate with her as noted in her advertisement in this week's MIRROR.

Louise Orendorf has not signed for this season. She may be addressed in care of THE MIRROR.

Traveling managers wishing to book the New Opera House, Sanford, N. C., are referred to Manager Hiland's advertisement in this week's issue.

Mabel Amber has returned to the city from Long Branch. She has not signed for this season.

The Pike Theatre Dramatic School, the latest addition to the schools of instruction in dramatic art, is located in the Pike Theatre Building, Cincinnati, Ohio. Graduates will have an opportunity to secure engagement in the celebrated stock company of that theatre. William Seymour is the director.

Alfred A. Ebert is at liberty for light comedy and juvenile roles.

The Minister's Son was the opening attraction at Havlin's, St. Louis, last week. It played to big business and was liked by the audiences.

Magee and Dale have closed a fourteen weeks' engagement with Walter L. Main's Circus and joined Ferris' Comedians.

Emile La Croix, who is engaged in producing The Destruction of the Taku Forts in Toronto at the present time, is at liberty for the ensuing season as stage director and for character, comedy or heavy roles.

Harry Ward's Minstrels want people quickly, as announced in the advertisement in this week's MIRROR. Managers with open time are also requested to address Mr. Ward as announced in his advertisement.

Kate Blancke is disengaged at present and invites offers.

William Bonelli's An American Gentleman co. opened the season of the new Empire Theatre, Providence, R. I., to capacity Aug. 24.

Florence Rockwell invites offers. Her success as leading woman with Henry Miller was decided.

Leon M. Hattenbach is organizing a company to produce his own version of Under Two Flags. Louise McCallum has been engaged to play Cigarette. The production will be complete in every respect.

The Schiller Stock Company announces for lease for stock companies and certain territory for repertoire companies a number of successful plays produced by this organization and fully protected by copyright. All attractions are warned against infringement of the rights of the Schiller Stock Company in their play properties.

Elmer Walters in A Thoroughbred Tramp states that he played to 19,120 people the week the attraction appeared at the Bijou Theatre, Chicago, opening Aug. 11. Cleveland, O., followed to capacity at every performance, and prospects are good for this week's engagement.

A limited number of children can receive desirable school accommodations at the Abendroth Private School, as advertised in this week's issue.

The Castle Square Opera company calls for rehearsals of the chorus at the Broadway Theatre on Sept. 2.

Edythe Chappelle, formerly of the Chappelle Sisters, who is noted for her singing, dancing and acrobatic specialty, has not signed for this season as yet.

L. D. Bates, manager of the Rockland Opera House, Rockland, Mass., has Sept. 7 to 17 open for first-class attractions.

An office fronting on Broadway, also good desk room, near THE MIRROR office, are advertised in this week's issue.

A baritone and a tenor saxaphonist, who can double on flute or violin, are advertised for in this week's issue.

W. S. Butterfield is looking for a romantic play for his stars, William Benelli and Rose Stahl.

Frank Hodges, formerly connected with Hanlon Brothers' Voyage en Suisse, is at liberty for first-class company as musical director.

H. M. Scott, advance agent, through the changing of plans in the management of the company with which he intended to go this season, is at liberty, as announced in his advertisement in this week's issue.

Tom Ripley, who last season was with the Rays and who has a very strong specialty, is at liberty for the current season.

Charles L. Rockel is at liberty to act as treasurer for the season. He can be addressed in care of this office.

Managers of opera or musical comedy can secure a prima donna soprano in Etta Stetson. She will be at liberty after Sept. 1.

Alden Bass announces that he has not the exclusive rights to Peaceful Valley and A Bachelor's Romance, as some managers have supposed. These plays can be secured as heretofore through the regular agents without his services if desired.

Furnished rooms, with all modern conveniences, can be secured at 109 East Thirty-first Street. Particular attention paid to professional patrons.

James M. Brophy, after a six weeks' starring engagement in San Francisco, is at liberty for next season, as announced in the advertising columns of this week's issue.

Specialty and repertoire people, with wardrobe, desiring an engagement with the Etta May Winn Repertoire company can secure same by applying as noted in the advertising columns in this issue.

T. H. Winnett will introduce next season The Moonshiners, a comedy-drama in four acts by J. H. Shepard. The special features include a raid by United States revenue officers upon an illicit still, a view of the famous Rattlesnake Gap by moonlight, the Rineridge Quartette, the Rhinebone Band, and a new electrical pantomime called The Pickaninnies' Revel. A strong cast will be engaged, and the tour will open in New York city Oct. 21. Mr. Winnett has also in contemplation a production of Mr. Shepard's farce, Who's Your Wife.

An excellent opportunity for engagements in a comedy is offered in the advertising columns of this issue of THE MIRROR.

A leading man, a comedian, and other players are desired by Manager Sullivan, who advertises in this week's issue.

William Marrow is at liberty for next season. His excellent work as a comedian and his clever specialty have won for him much praise throughout the country.

The Metropolitan Merry Makers will be known hereafter as Weeley and Maddern's Merry Makers.

May Whiting, of the Whiting Sisters, comedettists, arrived on the steamship "St. Paul" Saturday. While abroad she spent a week in Paris, where she saw the opening of several American acts at the Folies Marigny.

OBITUARY.

Jessie Sawtelle, wife of Manager J. Al. Sawtelle, died on Aug. 23 at her residence, Rochester, N. Y., of typhoid fever, after an illness of five weeks. She was twenty-nine years old and was born at York, Pa. Her maiden name was Jessie Evans. She became the wife of Manager Saw

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern): Merle H. Norton, mgr.): London, Can., Aug. 26, 27, Owen Sound Sept. 3, Collingwood 4, Barrie 5, Penetang 6, Midland 7, Orillia 9.

A BREEZY TIME (Southern): Merle H. Norton, mgr.): Oscoda, Mich., Aug. 27, East Tawas 28, Mason Sept. 5, Portland 6, Grand Ledge 7, Nashville 8, Albion 10.

A BUNCH OF KEYS (Gus Bothner, mgr.): Perth Amboy, N. J., Aug. 26, Red Bank 27, Long Branch 28, Hoboken 29-31, Elizabeth Sept. 2, Trenton 3, Long Haven, Pa., 4, Johnsonburg 5, Meadville 6, Oil City 7, Titusville 9, Warren, O., 10, Norwalk 11, Mt. Clemens, Mich., 12, Port Huron 13, Saginaw 14.

A GAMBLER'S DAUGHTER (J. M. Ward, mgr.): Chicago, Ill., Sept. 15-21, St. Louis, Mo., 22-28.

A GIRL FROM TEXAS (Edward F. Evans, mgr.): Bridgeport, O., Aug. 31-Sept. 14, Alliance 16-21.

A HOMESPUN HEART (Western): Beloit, Wis., Aug. 27, La Crosse 29, Albert Lea, Minn., 31, St. Cloud Sept. 2, Fargo, N. D., 3, Grafton 4, Winnipeg, Man., 5, 6.

A HOMESPUN HEART (Walter Floyd, mgr.): Troy, N. Y., Sept. 2-4, New Haven, Conn., 5-7, Jersey City, N. J., 9-14.

A LION'S HEART: Baltimore, Md., Aug. 26-31.

A MERRY CHASE (Lyman Brothers): Waupaca, Wis., Sept. 3.

A ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Cincinnati, O., Aug. 26-31.

A RUNAWAY MATCH (M. W. Hanley and Son; G. D. Farnum, mgr.): Wallingford, Conn., Sept. 30, Hartford Oct. 1, 2.

A SECRET WARRANT (M. W. Hanley and Son; Isaac Newton, mgr.): Wilkes-Barre, Pa., Aug. 27, Scranton 28.

A STRANGER IN A STRANGE LAND (Thall and Kennedy): N. Y. city Aug. 26-31, Worcester, Mass., Sept. 2, Newport, R. I., 3, Fall River 4, Westerly 5, New London, Conn., 6, Norwich 7, Providence, R. I., 9-14.

A TEXAS STEER: Cheyenne, Col., Aug. 28, 29, Colorado Springs 30, Pueblo 31, Denver Sept. 1-7.

A THOROUGHBRED TRAMP (Elmer Waters, mgr.): Dayton, O., Aug. 26-28, Columbus 29-31, Toledo Sept. 1-4, Indianapolis 5-8.

A TIPPERARY CHRISTENING (Sheehan and Kennedy; Wood and O'Connor, mgrs.): Saratoga, N. Y., Sept. 4, Ilion 5, Saranac Lake 6, Malone 7, Montreal, Can., 9-14, Brockville 16, Belleville 17, Hamilton 18, St. Catherines 19.

A WISE MEMBER (Chas. B. Martin, prop.): Leading, Ia., Aug. 27, Winona 28, La Crosse, Wis., 29, Elkader, Ia., 30, Waverly 31, Waterloo Sept. 2, Osage 3, Spirit Lake 4, Mason City 5, Lake Mills 6, Winnebago, Minn., 7.

ACROSS THE PACIFIC (Harry Clay Blaney): Troy, N. Y., Aug. 26-28, Albany 29-31, Cleveland, O., Sept. 3-7, Detroit, Mich., 8-14.

ALIENS STOCK: Providence, R. I., July 8—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

AN ACTOR'S ROMANCE (H. W. Taylor, mgr.): New York city Aug. 26-31.

AN AMERICAN GENTLEMAN (W. S. Butterfield, mgr.): Providence, R. I., Aug. 26-31.

AN AMERICAN TRAMP (H. D. Newell, mgr.): Altoona, Pa., Aug. 27, Johnstown 28, Wooster, O., 29, Fort Wayne, Ind., 30, Valparaiso 31, Chicago, Ill., Sept. 1, Columbus, O., 12-14.

ARCHER, ALICE (Gem of the Bar X Ranch): F. R. Morse, mgr.): Beaver, Pa., Aug. 30, Warren 31, Sidaway 31, Oil City Sept. 2, Meadville 3, New Castle 4, Youngstown, O., 5, Elyria 6, Sandusky 7, Toledo 8-11, Battle Creek, Mich., 12, Coldwater 13, Elkhart, Ind., 14.

ARE YOU A MASON: New York city Aug. 19-Sept. 14, Indianapolis, Ind., 16-21.

ARIZONA (Kirke La Shelle, mgr.): New York city Aug. 26—indefinite.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Holyoke, Mass., Aug. 26-31, North Adams Sept. 2, Adams 3, Oneon, N. Y., 4, Norwich 5, Amsterdam 6, Utica 7, Syracuse 9-11, Rochester 12-14.

AT VALLEY FORGE: Indianapolis, Ind., Aug. 26-31.

BAKER STOCK (Frank E. Baker, prop.): Brooklyn, N. Y., Sept. 2—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.

BURRILL STOCK: Montreal, Can.—indefinite.

CAUGHT IN THE WEB (J. H. Doliber, mgr.): Stoneboro, O., Aug. 27, Greensburg, Pa., 28, Latrobe 29, Johnstown 30, Altoona 31.

COLUMBIA THEATRE STOCK (Greenwall Theatrical Circuit Co., props.; Dave A Weis, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

CRITERION STOCK: St. Paul, Minn., June 8—indefinite.

CROMAN, HENRIETTA (Marion Campbell, mgr.): West Brattleboro, Mass., Sept. 3, Fall River 10.

DANGERS OF PARIS (Mitchell Bros., mgrs.): Cleveland, O., Aug. 26-31, Cincinnati Sept. 1-7, Indianapolis, Ind., 8-14.

EIGHT BELLS (Bygrave Bros.): Taunton, Mass., Aug. 26-31.

FAVERSHAM, WM. (Chas. Frohman, mgr.): New York city Aug. 26—indefinite.

FINNIGAN'S BALL (Western; Ollie Mack, mgr.): Waverly, Ia., Aug. 26, Mason 28, Gilbertville 31, St. Ann 31, Sept. 1, 2, Fairbury, Neb., 3, Benkins 4, Lincoln 5, 6, Nebraska City 7.

FROHMAN STOCK: San Francisco, Cal., Aug. 19—indefinite.

FROM SCOTLAND YARD (E. J. Rodriguez, mgr.): Chicago, Ill., Sept. 2-14, St. Louis, Mo., 15-21.

FULTON STOCK: Kansas City, Mo., July 1—indefinite.

GARRICK THEATRE: Detroit, Mich., Aug. 26-31.

GOLDEN, RICHARD (Old Jed Prouty): Wm. Henry Rudolph, mgr.): Boston, Mass., Aug. 26-31, Providence, R. I., Sept. 2-7.

GOTHAM THEATRE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 16—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.): New York city, Aug. 31—indefinite.

HARVIN, CARL A. (A Lion's Heart: W. S. Oviatt, mgr.): Baltimore, Md., Aug. 26-31, Philadelphia, Pa., Sept. 2-14, Columbia, 16, Lancaster 17.

HUMAN HEARTS (Western): Allen Hampton, mgr.): Kansas City, Mo., Aug. 26-31.

IN THE ROCKIES (H. W. Scharf, mgr.): Chicago, Ill., Sept. 8-15, Mason 15, Marengo 16, Belvidere 17, Rockford 18, Dixon 19.

JEFFERSON STOCK: Birmingham, Ala., June 24—indefinite.

LEE, ANN (Ollie Harper Swarm): Reading, Pa., Aug. 31, Shenandoah Sept. 1, Scranton 2, Wilkes-Barre 3, Binghamton, N. Y., 4.

LIGHT, LEAH (East Lynne): Harry C. Speer, mgr.): Pittsburg, Pa., Aug. 26-31, Brooklyn, N. Y., Sept. 2-21.

LORNA DOONE: Chicago, Ill., June 30—indefinite.

LOVERS' LANE (William A. Brady, mgr.): St. Paul, Minn., Aug. 26-31, Milwaukee, Wis., Sept. 2-7.

McCULLUM STOCK: Portland, Me., Sept. 2.

MACDOWELL, MELBURNE (Tom Hart, mgr.): Los Angeles, Cal., Aug. 4-Sept. 7, New Orleans, La., 12-Oct. 19.

MACK, ANDREW (Tom Moore; Rich and Harris, mgrs.): New York city Aug. 31—indefinite.

MALONEY'S WEDDING DAY (H. H. Frazee, mgr.): Clinton, Ia., Aug. 27, Centralia 30, Mt. Vernon 31, St. Charles, Mo., Sept. 1, Moberly 2, Fayette 3, Sedalia 4, Nevada 6, Springfield 7, Webb City 8, Pittsburg, Kan., 9, Galena 10, Carthage 11, Coffeyville 12, Arkansas City 14.

MAJESTIC STOCK: Utica, N. Y., June 27—indefinite.

MANTELL, ROBERT (M. W. Hanley, mgr.): Trenton, N. J., Sept. 2, Wilmington, Del., 3, Lancaster 4, Harrisburg 5, Altoona 6, Johnstown 7, Greensburg 9, Titusville 10, Franklin 11, Warren 12, Erie 13, Meadville 14.

MATHER, CLARA: Owen Sound, Can., Aug. 29-31.

MELVILLE, ROSE (Sis Hopkins): Massillon, O., Sept. 2, Tiffin 3, Marion, Ind., 4, Decatur, Ill., 5, Hannibal, Mo., 6, Moberly 7, Kansas City 8-14.

MISTRESS BELL (Maurice Campbell, mgr.): Stamford, Conn., Aug. 31, New London Sept. 2, Norwich 3, Willimantic 4, Middletown 5, Winsted 6, Torrington 7.

MORRISON COMEDY: Boston, Mass., Aug. 5—indefinite.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.): Newport News, Va., Sept. 2, Suffolk 3, Norfolk 4, Roanoke 5, Bristol 6, Asheville, N. C., 7, Spartanburg, S. C., 9, Greenville, Miss., 10, Atlanta, Ga., 11, 12, Athens 13, Columbia, S. C., 14.

MURPHY TOM: Indianapolis, Ind., Sept. 12-14.

NEILL, JAMES (Edwin H. Neill, mgr.): San Francisco, Cal., July 28-Sept. 12.

NEW POGG'S FERRY (C. S. Callahan, mgr.): Cincinnati, O., Aug. 26-31.

NEWMAN, JOSEPH (E. L. Herbert, mgr.): Colorado Springs, Col., Sept. 2, Pueblo 3, Cripple Creek 4, Victor 5, Florence 6, Salida 7, Leadville 9, Glenwood Springs 10, Aspen 11, Rifle 12, Grand Junction 13, Lake City 14.

ONE OF THE BRAVEST: Philadelphia, Pa., Aug. 26-31.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Jackson, Mich., Aug. 26-31.

OWEN, WM.: Waupaca, Wis., Sept. 26.

PAYTON, COBSE, THEATRE (Corse Payton, prop. and mgr.): Springfield, Mass., Aug. 19-31, Brooklyn, N. Y., Sept. 2—indefinite.

PRINCE OTTO (Harry Glazier; John S. Flaherty, mgr.): Joliet, Ill., Aug. 29, Kewanee 30, Galesburg 31, Kansas City Sept. 1-7, Hannibal, Mo., 9, Quincy, Ill., 10, Keokuk, Ia., 11, Burlington 12, Peoria, Ill., 13, Davenport 14.

PRINCE ROMERO: Keokuk, Ia., Aug. 26-31.

PUDD'NHEAD WILSON (Shipman Bros., mgrs.): Carbondale, Pa., Sept. 2, 3, Scranton 4, Wilkes-Barre 5, Hazleton 6, Pottsville 7, Ashland 9, Danville 10, Bellefonte 11, Lock Haven 12, Sunbury 13, Renovo 14.

SHORE ACRES (Herne's; William B. Gross, mgr.): Scranton, Pa., Sept. 2, Wilkes-Barre 3, Carbondale 4, Binghamton, N. Y., 5, Corning 6, Lockport 7, Buffalo 9-14.

SI PLUNKARD (J. C. Lewis; Bob Magt, mgr.): Benton Harbor, Mich., Aug. 26, South Haven 29, Holland 30, Allegan 31, Marshall Sept. 2, Battle Creek 3, Lansing 4, Owosso 5, St. John 6, Ionia 7, Belding 9, Big Rapids 10, Traverse City 11, Petoskey 12, Sault Ste. Marie 13, 14.

SPOONER STOCK (Mrs. R. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 26—indefinite.

STREETER STOCK: Niagara Falls, N. Y., July 15—indefinite.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Pawtucket, R. I., Sept. 2, 3, Fall River, Mass., 5, Gardner 6, Cohoes, N. Y., 7.

THE AUCTIONEER: New Haven, Conn., Sept. 9, 10, Hartford 11, 12, Springfield, Mass., 13, 14, Utica, N. Y., 16, Syracuse 17, 18.

THE BRONSONS (Newt Brenson, mgr.): Defiance, O., Aug. 29, Tiffin 30, 31, Akron Sept. 2-4, Canton 5-7.

THE DAIRY FARM (J. H. Wallick, mgr.): Toronto, Can., Aug. 26-31, Pittsburg, Pa., Sept. 2-7.

THE DAUGHTER OF THE DIAMOND KING: Butte, Mont., Aug. 26-28.

THE ELEVENTH HOUR (Eastern; Lincoln J. Carter; Frederic Kimball, mgr.): Grand Rapids, Mich., Aug. 25-27, Toledo, O., 28-30.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, props.): Chicago, Ill., Aug. 26-31, Detroit, Mich., Sept. 1-7, Toledo, O., 8-11, Dayton 12, Hamilton 14.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Louisville, Ky., Aug. 25-Sept. 1, Alexandria, Ind., 2, Anderson 3, Richmond 4, Dayton, O., 5-7, Columbus 9-11.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Ottawa, Can., Sept. 2-4, Toronto 9-14.

THE MAN WHO DARED (Howard Hall): Jersey City, N. J., Aug. 26-31.

THE MINISTER'S SON (J. M. Stout, mgr.): Pana, Ill., Aug. 26, Mattoon 27, Paris 28, Danville 29, Hoopeston 30, Pontiac 31, Benton Harbor, Mich., Sept. 2, Muskegon 6.

THE ROAD TO RUIN (Sullivan, Harris and Woods, mgrs.): Pittsburg, Pa., Sept. 2, Jersey City, N. J., 9, New York city 16.

THE SPAN OF LIFE: St. John's, N. S., Aug. 26, 27, Charlottetown 28, 29, Bangor, Me., 30, 31.

THE TRAPPER'S DAUGHTER (H. Thayer Glick, mgr.): McComb, O., Aug. 27, Findlay 28, Sycamore 29, Mt. Vernon 30, Killbuck 31, Millersburg Sept. 2, Lodi 3, West Salem 4, Creston 5, Seville 6, Wadsworth 7.

THEY WANT ME G. H. Le Pearl's): De Kalb, Ill., Aug. 27, Sterling 28-30, Galva 31, Pekin Sept. 1, Pana 2, Hillsboro 3, Carlinville 4, Jerseyville 5, Whitehall 6, Boardtown 7, Springfield 8, Clinton 9, Lincoln 10, Sullivan 11, Shelbyville 13-14.

THE VILLAGE PARSON: Philadelphia, Pa., Aug. 26-30.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Chicago, Ill., Aug. 19—indefinite.

TREASURE ISLAND (Elmer E. Vance, mgr.): Montreal, Can., Aug. 26-31, Ottawa Sept. 2-7, Rochester, N. Y., 16-18.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Haskon, N. D., Aug. 27, Lynn, Mass., 28, Chelsea 29, Waltham 30, Marlboro 31, Lowell Sept. 2, Lawrence 3, Taunton 4, Newport, R. I., 5, Fall River, Mass., 6, Providence, R. I., 7-15.

TWO LITTLE WAIFS: Hartford City, Ind., Aug. 27, Urbana, O., 28, Columbus, 29-31, Indianapolis, Ind., Sept. 2-4, Brookville 5, Muncie 6, Union City 7, Dayton, O., 9-11.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Perry, S. D., Aug. 27, Spearfish 28, Custer 29, Hot Springs, Wyo., 31, Billings Mont., Sept. 2, Livingston 3, Trail 4, Great Falls 5, Helena 6, Harrisville 7, Missoula 9, Deer Lodge 10, Anaconda 11, Butte 12-14.

UNCLE HEZ (Frank Adams): Frederick, Md., Sept. 5, York, Pa., 6, Lancaster 7, West Chester 8, Wayneboro 10, Hagerstown, Md., 11, Martinsburg, W. Va., 12, Piedmont 13, Thomas 14.

UNCLE JOSH SPRUCEBY (James O. Barrow, mgr.): East Jordan, Mich., Aug. 27, Petoskey 28, Anderson, Ind., 29, 30, Marion, O., 31, Lima 31.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; C. L. Walter's, mgr.): Jonesboro, Ind., Aug. 26, Muncie 27, Portland 28, Bryant, O., 29-31, Columbia Sept. 2-4, Lancaster 5, Circleville 6, Springfield 7, Urbana 9, Bellefontaine 10, Lima 11, Bowling Green 12, Fostoria 13, Fremont 14.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; W. G. Connaughan, mgr.): Middletown, Pa., Aug. 26, Williamsport 27, Lock Haven 28, Huntingdon 29, Altoona 30, Johnstown 31, Canton, O., Sept. 2, Canton 3, Andrews, Ind., 4, 5, Alexandria 6, Goshen 7, Niles, Mich., 9, Benton Harbor 10, Allegan 11, Grand Rapids 12-14.

UNCLE JOSHUA (Edward F. Evans, mgr.): Pendown, Pa., Aug. 30, 31, West Chester Sept. 2-4, Media 5-7, Lenox, Del., 9-14, Martinsburg, W. Va., 16-21.

VALENTINE STOCK: Detroit, Mich., Aug. 5—indefinite.

WARD AND VOKES (R. D. Stair, mgr.): Bay City, Mich., Aug. 29.

REPERTOIRE COMPANIES.

ARMSTRONG-WARREN STOCK (Frank Armstrong, mgr.): Johnstown, Pa., Aug. 26-31, Chester Sept. 2-7.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.

BACKMAN COMEDY (Dick Ferris, prop.): Janesville, Wis., Aug. 26-28, Oshkosh Sept. 1-3, Joliet, Ill., 9-14.

BON TON STOCK (Chas. Leyburne): Carlisle, Pa., Aug. 29-Sept. 7.

BENNETT AND MOULTON (Earl Burgess, mgr.): Saratoga, N. Y., Aug. 26-31, Watertown Sept. 2-7, Auburn 9-14.

BURRILL COMEDY: Hamilton, Can., July 1—indefinite.

CARNER STOCK (Harry L. Webb, mgr.): Piqua, O., June 7-Aug. 31.

CASTLE SQUARE COMEDY: Rutland, Vt., July 8—indefinite.

CHESTER, ALMA: Hudson, N. Y., Aug. 26-Sept. 1, Plattsburg 2-7, Saratoga 7-14.

CLAYTON, UNA (Francis Mossy, mgr.): Greenville, S. C., Aug. 26-Sept. 7, Atlanta 9-28.

CONWAY AND HAAS (W. A. Conway, mgr.): Mt. Vernon, N. Y., Sept. 12-14, Plattsburg 16-21.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Chelsea, Mass., Sept. 2-7, Lynn 9-28.

CRESCENT STOCK (Hampton and Howlette, mgrs.): Atlanta, Ga., April 15—indefinite.

DAILEY: Virginia City, Nev., Aug. 26-31, Nevada City Sept. 2-7, Grass Valley 9-14.

DAVIDSON, FRANK E.: Beach City, O., Aug. 26-28, Canal Dover, 29-31, Gloucester Sept. 2-4, Pottsville 9-14.

DE TOURNEY, MME. (Edw. G. Rosebaugh, mgr.): Fond du Lac, Wis., Aug. 27, Menominee 28, Chippewa Falls 29, Eau Claire 30, Neillsville 31, Black River Falls Sept. 2, Tomah 3, La Crosse 4, Winona, Minn., 5.

DILGER-CORNELL: Rochester, Pa., Aug. 26-31, East Liverpool Sept. 2-7.

D'ORMOND-FULLER STOCK (J. Lon Hallett, mgr.): Macon, Ga.—indefinite.

DOWN'S DRAMATIC (W. C. Downs, mgr.): Tivoli, N. Y., Aug. 26-28, Rhinebeck 29-31.

DOYLE, HOWARD: Des Moines, Ia., June 17—indefinite.

ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Franklin, Ind., Aug. 26-31, Shelbyville Sept. 2-7.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): Salt Lake City, U., Aug. 30, 31.

EVANS AND WARD (Edward F. Evans, mgr.): Harrington, Del., Aug. 26-31, Milford Sept. 2-7, Middletown 9-11, Freehold, N. J., 12-18.

EWING-TAYLOR (Albert Taylor, mgr.): Galveston, Tex., Aug. 26-31.

FENBERG STOCK (No. 2; George M. Fenberg, mgr.): Cortland, N. Y., Aug. 26-Sept. 1, Utica 2-8.

FERRIS COMEDIANS (Dick Ferris, prop.): Janesville, Wis., Aug. 26-31, Princeton, Ill., Sept. 2-7, Bloomington 9-14.

GARRICK THEATRE (W. P. Taylor, mgr.): Detroit, N. Y., Aug. 26-31.

GIBNEY-HOEFFLER: Champaign, Ill., Aug. 26-Sept. 8.

GIBNEY STOCK: Duluth, Minn., July 22—indefinite.

HARCOURT COMEDY (W. R. Hill, mgr.): Gloucester, Mass., Sept. 2-7, Waltham 9-14.

HAYWARD, GRACE (Dick Ferris, prop. and mgr.): Hastings, Neb., Aug. 26-31, Lincoln Sept. 2-7, Joplin, Mo., 9-14.

HENDERSON, MAUD: Clare, Mich., July 1—indefinite.

HIMMELEIN'S IMPERIAL STOCK: Kenton, O., Aug. 26-31, Lorain Sept. 2-7, Sandusky 9-14.

HOLDEN DRAMATIC: Indianapolis, Ind., Aug. 25-24.

HOWARD-DORSET: Rushville, Ind., Aug. 26-31, Lafayette Sept. 2-7.

HOWARD STOCK: Neenah, Wis., Aug. 19-25, New London 26-Sept. 1.

JENKINS, HARRY: Hornellsville, N. Y., Aug. 26-31, Jamestown Sept. 2-7, Ashtabula, O., 9-11, Springfield 12-14.

JOSSEY STOCK (W. J. Jossey, mgr.): El Reno, Ok. T., July 22—indefinite.

KELCEY-SHANNON (Harry C. Pierce, mgr.): Detroit, Mich., Sept. 9-14, Cleveland 16-21.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Columbus, O., Aug. 4—indefinite.

KING, R. A. (Frank Munnell; Wm. Deehen, mgr.): Brooklyn, N. Y., Aug. 26-31, Jersey City Sept. 2-7, Orange 9-14.

KING, R. A. (Lou Beasley; F. F. Clockner, mgr.): Norristown, Pa., Aug. 26-31, Allentown Sept. 2-7, Pottsville 9-14.

KING, R. A. (Wilson R. Todd; B. J. Lander, mgr.): Lebanon, Pa., Sept. 2-7, Cumberland, Md., 9-14.

KLARK-SCOVILLE (H. E. Klark, mgr.): Rumford, Me., Aug. 26-31, Ellsworth Sept. 2-7, Eastport 9-14.

KLINT-HEARN (Frank Gazalo, mgr.): Shreveport, La., Aug. 26-31, Houston, Tex., Sept. 2-7.

LETHBRIDGE BON TON STOCK: Carlisle, Pa., Aug. 26-Sept. 7.

LYCEUM STOCK: St. John, Kan., Aug. 26-31.

LYCEUM THEATRE: Rochester, N. Y., Aug. 5—indefinite.

McAULIFFE, JERE, STOCK (Harry Katzen, mgr.): Lynn, Mass., Aug. 26-31.

McDOUGALL-LA VANT: McLean, Ill., Aug. 26-31.

McLEAN-TYLER, Indianapolis, Ind., Sept. 2-7.

METROPOLITAN REPERTOIRE (Will A. Wesley, mgr.): Stoughton, Wis., Aug. 26-31, Beloit, Sept. 2-7.

MOREY STOCK (Le Compte and Fisher, mgrs.): Anaconda, Mt., Aug. 26-31, What Cheer Sept. 2-6, Monmouth Sept. 9-14.

MYERS, JESSIE (Will H. Myers, mgr.): Butler, Pa., Aug. 26-31, Erie Sept. 2-7.

LYCEUM STOCK (E. G. Gresham, mgr.): St. John, Kan., Aug. 26-31.

NIELSEN, HOFFMEISTER AND MARIE (G. A. Arthur, mgr.): La Salle, Ill., Sept. 1-4, Marion, Ind., 9-11, Anderson 12-14.

PAIGE, MABEL: Geo. W. Jacobs, mgr.): Scranton, Pa., Aug. 26-31, Williamsport Sept. 2-7.

PARK STOCK: Adrianople, O., Aug. 26-31.

PATTON COMEDY STOCK (C. J. Macauley, mgr.): Poughkeepsie, N. Y., Aug. 26-31, Yonkers Sept. 2-7, Binghamton 9-14.

PERRY, ODELL AND DEE (Chas. W. McMahon, mgr.): Fredonia, N. Y., Aug. 19-Sept. 7, Erie, Pa., 9-14, Jamestown 16-21.

PRINCE-ARLINGTON (Wm. N. Smith, mgr.): Emporia, Kan., Aug. 26-Sept. 7.

RENTFROW'S PATHFINDERS: Marion, Ind., Aug. 26-31.

RICE AND HARVEY (R. Rice, mgr.): Hamilton, Can., Aug. 12-31.

ROBER, KATHERINE, STOCK: Fall River, Mass., Aug. 26-31.

ROBERTS, GERTRUDE (Harry Arnold, mgr.): Belfast, Me., Sept. 2-7, Phillips 9-14, Farmington 16-21.

ROBSON THEATRE: Deadwood, S. D., Aug. 5—indefinite.

RUBLE THEATRE (C. S. Ruble, mgr.): Prescott, Ariz., Aug. 26-31, Jerome Sept. 2-6, Winslow 9-14.

SCHILLER STOCK (E. A. Schiller, mgr.): Lowell, Mass., Aug. 26-31, Haverhill Sept. 2-7.

SELDON'S STOCK (D. C. Selden, mgr.): Saginaw, Mich., Aug. 26-Sept. 1, Menominee 2-7, De Pere, Wis., 9-14.

SHANNON, THE (Harry Shannon, mgr.): Oxford, Mich., Aug. 26, Tecumseh 31, Hudson Sept. 2-7.

SHERMAN'S COMEDIANS: Excelsior Springs, Mo., Aug. 26-Sept. 7.

STEWART-FULLER (G. W. Gwen, mgr.): Vandergrift, Pa., Aug. 26-31, Phillipsburg Sept. 2-7, Punxsutawney 9-14.

SUNSET MINES: Bridgeport, Conn., Aug. 26-28, Waverly 29, New Bedford 30, Fall River 31-Sept. 4, Plymouth 5, Taunton, Mass., 6, Marlboro 7, Worcester 9-13.

TRAVERS-VALE STOCK: Kansas City, Kan., Aug. 4-Sept. 2.

TRAVIS COMEDY (Mayon and Hughes, mgrs.): Indianapolis, Ind., Sept. 1-7.

WESLEY AND MADDEN'S MERRYMAKERS: Stoughton, Wis., Aug. 26-31.

WIEDEMAN'S BIG SHOW: North Yakima, Wyo., Aug. 26-31, La Grande, Ore., Sept. 1-7, Baker City 9-14.

WOOD'S PEOPLE'S PLAYERS (W. W. Potts, mgr.): Bushnell, Ill., Aug. 26-31, Morrison Sept. 2-7.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (J. J. Lodge, mgr.): New York city Aug. 26-31.

ANDREWS OPERA: Mobile, Ala., July 15—indefinite.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Newark, N. J., Aug. 26-31, Charlottesville, Va., Sept. 2, Staunton 3, Roanoke 4, Danville 5, Newport News 6, Norfolk 7, Raleigh, N. C., 9, Charlotte 10, Greenville, S. C., 11, Asheville 12, Spartanburg 13, Elberton 14.

BOSTON LYRIC OPERA: Memphis, Tenn., July 15—indefinite.

COLUMBIAN COMIC (Chas. H. Holmes, mgr.): Lancaster, Pa., June 3—indefinite.

COLUMBIAN OPERA: Kansas City, Mo., July 15—indefinite.

ELITE OPERA: Birmingham, Ala., June 24—indefinite.

FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.

HERALD SQUARE OPERA (Nelson and Kintzing, props.): Caldwell (Lake George), N. Y., Aug. 19-31.

KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 26—indefinite.

McKNIGHT, FRANK, OPERA: Philadelphia, Pa., June 24—indefinite.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.

OLYMPIC OPERA: Dallas, Tex., June 24—indefinite.

THE EXPLORERS: Chicago, Ill., June 30—indefinite.

THE FAR AMERICAN GIRL: Bergen Beach, L. I., Aug. 5—indefinite.

THE STROLLERS (Francis Wilson): New York city June 24—indefinite.

WILSHE-KIRWIN OPERA (W. T. Powell, mgr.): Salt Lake City, U., June 9—indefinite.

WILBUR OPERA: Utica, N. Y., June 3—indefinite.

MINSTRELS.

BARLOW: Columbus, O., Aug. 25-31.

FIELD'S, AL. G.: Indianapolis, Ind., Aug. 26.

GIBBS AND TAYLOR: Bristol, Pa., Aug. 27, Merchantville, N. J., 28, Haddonfield 29.

GIDEON'S AND MARIVILLE STUDENTS: Pueblo, Col., Aug. 27, Cripple Creek 30, Florence 31, Salida Sept. 2.

HAVERLY'S (W. F. Riley, mgr.): Chicago, Ill., Aug. 26-31.

MAHARA BROTHERS: Waupaca, Wis., Aug. 28.

PRIMROSE AND DOCKSTADER'S: Gloversville, N. Y., Aug. 27, Utica 28, Syracuse 29, Rochester 30, 31, Buffalo Sept. 2-7, Cleveland, O., 9-14.

QUAKER CITY: Philadelphia, Pa., July 29—indefinite.

RICHARD AND PRINGLE'S (Sugar and Holland, mgrs.): Memphis, Tenn., Aug. 26, 27, Jonesboro, Ark., 28, Newport 29, Little Rock 30, Hot Springs 31, Arkadelphia Sept. 2, Camden 3, Texarkana, Tex., 4, Shreveport, La., 5, Dallas, Tex., 6, 7, Terrell 9, Paris 10, Bonham 11, Sherman 12, Denison 13, Pilot Point 14.

SAN FRANCISCO: West Rutland, N. Y., Aug. 28, Brandon 29, Middlebury 30, Bristol 31.

VARIETY.

ALABAMA WARBLERS (W. H. McKanlass, mgr.): Fond du Lac, Wis., Aug. 26-31, Plymouth Sept. 2-7, Milwaukee 9-14.

BON TON BURLESQUERS: Louisville, Ky., Aug. 26-31.

BROADWAY BURLESQUERS: Cincinnati, O., Aug. 26-31.

DEVIL'S DAUGHTER: Buffalo, N. Y., June 17—indefinite.

INNOCENT MAIDS: Washington, D. C., Aug. 26-31, Louisville, Ky., Sept. 2-7, Indianapolis, Ind., 9-14.

LADY AFRICA: Providence, R. I., July 14—indefinite.

PARISIAN BELLES: Chicago, Ill., June 24—indefinite.

ROYAL BURLESQUERS: Pittsburg, Pa., Aug. 26-31.

TWENTIETH CENTURY MAIDS: Paterson, N. J., Aug. 26-31.

VICTORIA BURLESQUERS: Providence, R. I., Aug. 26-31.

WINE, WOMAN AND SONG: Paterson, N. J., Aug. 26-31.

CIRCUSES.

BARNUM AND BAILEY: Bremen, Germany, Aug. 27-29, Leer 30, Groningen, Holland, 31-Sept. 1, Leeuwarden 2, Sneeke 3, Heerlenda 4, Deventer 5, Zutphen 6, Nymegen 7, 8, Utrecht 9, 10, Amsterdam 11-13, Hague 15-16.

CLARK BROTHERS: Duncanville, Ala., July 29-Sept. 2.

COUP, WANZER AND FELTON: Two Harbors, Mich., Aug. 26-28.

ELY'S, G. R.: Gaylor, Ill., Aug. 27, Hillsdale 28.

FOREPAUGH AND SELLS BROTHERS: Chicago, Ill., Aug. 26-31, Milwaukee, Wis., Sept. 2, Sheboygan 3, Manitowoc 4, Appleton 5, Wausau 6, Merrill 7.

GASKILL, MIDWAY: Danville, Ill., Aug. 26-31.

KENNEDY BROTHERS' WILD WEST: Rochester, N. Y., July 15—indefinite.

LOWERY BROTHERS: Pittsburg, Pa., Aug. 5—indefinite.

MAIN, WALTER: Morrisville, Vt., Aug. 27, Barre 28, Randolph 29, White River Junction 30, Woodsville, N. H., 31, Berlin Sept. 2, Littleton 3, Plymouth 4, Franklin 5, Concord 6, Claremont 7, Bellows Falls, Vt., 9, Brattleboro 10, Turner's Falls, Mass., 11.

NORRIS AND ROWE'S TRAINED ANIMALS: Sioux City, Ia., Aug. 26, 27.

PAWNEE BILL'S WILD WEST: Missouri Valley, Ia., Aug. 26, Dunlap 27, Ames 28, Belle Plain 29, Tipton 30, Sterling 31.

PUBILLONES' NO. 1 (Santiago Pubillones, mgr.): Havana, Cuba, July 29—indefinite.

RICHARD'S UNIQUE: Fulton, Ark., June 7—indefinite.

RINGLING BROTHERS: San Francisco, Cal., Aug. 26-31, San Jose, Cal., Sept. 1.

WELSH BROTHERS: Northumberland, Pa., Aug. 27, Danville 28, Bloomburg 29, Berwick 30, Shickshinny 31, Plymouth Sept. 2, West Pittston 3, Scranton 4, 5, E. Stroudsburg 6, Bangor 7.

MISCELLANEOUS.

BELLSTEDT'S BAND (Herman Bellstedt, director): Denver, Col., Aug. 5-31.

BOSTOCK-FERARI CARNIVAL: Dayton, O., Aug. 19-28.

BROOKE'S CHICAGO MARINE BAND: Zoological Gardens, Cincinnati, July 29-Sept. 4.

BUTLER, HELEN MAY, BAND (T. J. Leslie Speke, mgr.): Elmira, N. Y., Aug. 26-31.

COYLE'S MUSEUM: Des Moines, Ia., Aug. 26-31.

DELGARIAN AND ROGER'S STREETS OF CAIRO: Des Moines, Ia., Aug. 26-31.

FRANCISCUS (F. W. Felcher, mgr.): Lock Haven, Pa., Sept. 11, Bellefonte 12, 13, Phillipsburg 14, Clearfield 16, Tyrone 17, Altoona 18.

GILPIN, THE (Hypnotists): Red Lake Falls, Minn., Aug. 26-28.

GLEASON (Horse Trainer): Toledo, O., June 3—indefinite.

HART (Hypnotist): Fayetteville Aug. 26-31.

HERRMANN, THE GREAT: Birmingham, Ala., Aug. 27, Selma 28, Montgomery 30, New Orleans, La., Sept. 1, New Iberia 3, Galveston, Tex., 9, Houston 10

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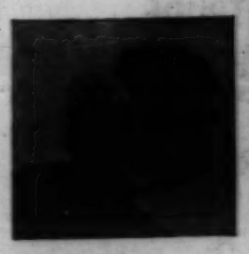

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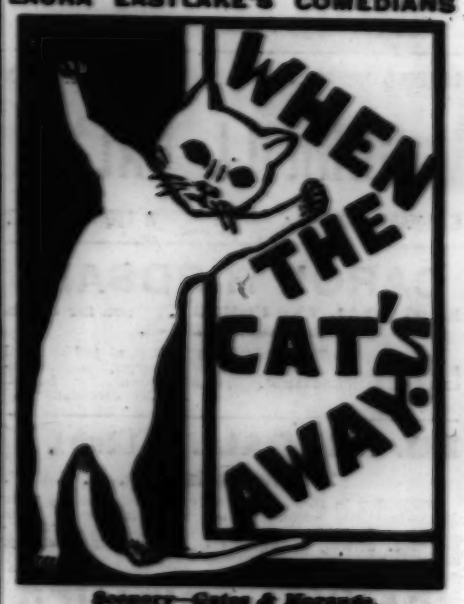

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